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W. G. FIELDS.



## THE MATINEE GIRL



WE never sound to the bottom the full depths of desolation until we have arrived in a strange city, uncertain where we shall stop.

There is the one horn of the dilemma, the highway prices charged at the hostelry where comfort, and elegance, if we desire it, are assured, and the other, the dispiriting shabbiness and near neighbor to dismal squall or that we may find where the undoubted attraction of popular prices is flaunted.

Those who have traveled the road so often that every twig and broken tie and creaking sign of it they know, as they know the features of their child's face, have a fine scent and an unimpaired instinct for the best food and the most attractive lodgings which the town affords at less than brigand prices. But it is the fledgling Thespian on the first or second tour who suffers through ignorance of these vital facts.

For these and for the actress who has hotelphobia has the Cushman Club opened its doors in Philadelphia.

The Cushman Club, named in honor of Charlotte Cushman, is at No. 322 South Tenth Street. It is the newest and favorite child of the Actors' Church Alliance of Philadelphia. It has a Board of Managers of local friends of the stage and its children.

Its Advisory Board are Harrison Grey Fiske, John Drew, Daniel Frohman, Dr. H. H. Furness, Rabbi Joseph Krauskopf, Rev. Nevil F. Fisher, Rev. Charles Wood, Rev. Clarence W. Blapham, Clinton Rogers Woodruff, William E. Neilson, Rev. Floyd W. Tompkins, Newton Potts (the secretary), Mrs. Fiske, Julia Mariowe, Viola Allen, Annie Russell, Blanche Walsh, Mrs. Alice Fisher Harcourt, and Mrs. John Drew are honorary members.

Two splendid, sunny rooms, radiant with the light of inspiration, are furnished in honor of Mrs. John Drew, Sr., and Mary Anderson. Other attractive ones bear the names of Mrs. John Drew, Miss Mariowe, and Miss Allen. There is a library almost wholly donated by that funny bibliophile, Frances Wilson, and on the reading table in this cozy room of rest and reading and reflection are the best magazines fresh cut and inviting.

There is a matron, smilingly prepared for her role of the ready-to-hand mother, for tired wayfarers; anxious to give them welcome and bodily refreshment after their journey; ready to give them the addresses of the nearest and cheapest shops; flustering about in a true motherly way to adjust the curtains to the needs of tired, cinder-irritated eyes; willing to give one of the love pats upon tired heads that was so sweet a part of the childhood that has faded into the dim land of dreams and memories. There are neat maids ready for the score of services needed for the tired stranger who has not yet attained to the dignity and luxury of her own maid. They ought to give it a sub-title, this pleasant way station on the interminable road. They should call it Body and Heart's Ease.

Join the club; pay a dollar a year, and its comforts are yours when you play Philadelphia. Yours for sums that would make the brigand hotels look sour. It is a home, a truly home, without the slightest hint of an institutional flavor. There's an after theatre supper set for you when you arrive fagged and cross after two performances, and a delightful perquisite in the form of a well burnished gas stove, where you can burn your fingers, and smoke the walls, and make a charming nuisance of yourself if you want to play at being domestic, and mope up one of those concoctions we have all consumed and suffered from, called chafing dish delicacies.

It's a home in another sense. You will realize this when you come back from the road not only tired, but wounded and sore from the slings and arrows of an untoward season. There's one rule in the home. If a manager writes to the board recommending any woman member of the profession to its hospitality she may enjoy that hospitality gratis for three days. And fortunes may be made over and broken lives rebuilt, their walls omented by hope, in three days. It's a good place, girls; good for tired bodies and dejected spirits and heavy hearts, and purses that have not yet suffered a plethora. It's a home, supported by your profession; supported in part by you, if you become clubby, as I hope you will. Release an imprisoned dollar, and tell the other trouper you meet about this little oasis in the desert of travel. It is a dignified, self-supporting, home-like hotel, for your own people. You may secure a room from \$6 to \$15 a week. If you find the rooms all full you may live in the neighborhood and enjoy home cooking at \$4 a week. And there's a real laundry where clothes are actually washed and ironed, and a genuine—not prop-sewing machine, on which you may renew your sewing class lessons.

Better write the treasurer, Rev. Floyd W. Tompkins, 1904 Walnut Street, and send that paltry hundred cents, girls, for a year's membership. It's an almost shamefully small sum to assure for you the sunny room and the warm, motherly welcome, and the good food and the willing maids, and the sewing machine, and the after-theatre supper, and, above and beyond all, the expansive, no-other-like-it, homey feeling.

Ram Lord, the maddening millionaire puzzle man, he who has driven many mortals to

distraction with his Pigs in Clover, his Fourteen and Fifteen, and Off the Earth, was invited by E. H. Sothern to distribute the prizes which Mr. Sothern has offered for the solution of the conundrums in Our American Cousin. Mr. Loyd being ill had to decline what would have been a rare half-hour to himself and the audience, but he wrote:

"It would have been all the more fun for me, not alone because I was one of your father's greatest admirers and most intimate friends, but because of a scene I enjoyed when your father was playing Dundreary in Paris. Jim Mortimer, who wrote The Black Crook, and I were roaring in a box at Sothern's foolish perplexities when, suddenly, he flung down a hand bag he carried, exclaiming: 'That is something that no fellow can explain.'"

"The bag fell open and out from it popped a mannikin, the funniest little chap in all of funny Paris. A droll little fellow, who didn't look more than three years old! He couldn't have been much more for that was in 1867."

"He hopped about the stage, following the long, lank Dundreary, and imitating his skip, his drawl, his dazed air and his counting. The imitation was perfect. The audience screamed with delight. It was the best scene I ever saw on the stage."

"I said to Mortimer, 'The little chap will become a greater actor than his father.' I fulfilled. That actor, sir, was yourself."

"I have only one regret in connection with that delightful scene. That is, that there is no Ed Sothern III to hop out of a hand bag and caper around the stage after you."

Every one has his choice bit of philosophy, hidden prop though it may be. Charles Balthorn newspaper clipping for reference on dark days and cold:

"It is the actor who has courage enough to be true to his high ideals, even in the face of coldness and neglect, and even of bitter antagonism, who wins at last."

"Those players whose names have become household words have, each and all of them, triumphed over obstacles from which ordinary folk would shrink, for it is in the theatre that most barriers intervene between hope and accomplishment, and he accomplishes most who overcomes most."

Blanche Bates has confessed that she is writing a book to be called "The Greatest Need of the World."

"What is that? Money?" asked her leading man.

"No, you idolator of the golden calf."

"Is it love?" asked the sentimental caller.

"No; there's too much of that already that has been mislaid. It's cheerfulness."

The idea came to her first, she says, when in her impressionable youth and Westernness she rehearsed for The Great Ruby. "The Greatest Need of the World" is what no one had in the days of dismal discipline at Daly's," declares the actress-author.

Concerning the women who in stock companies have to play again and again the roles of heroines who have loved much, but not prudently, Mrs. Annie Adams, mother of Maude Adams, has summed their woes.

A caller at her dressing room saw her in stationery upon her pallid cheek.

"What does that mean?" inquired the late caller.

"Oh, I'm going to be betrayed again," was the response. "It's the twenty-seventh time this season."

## THE MATINEE GIRL

**MANSFIELD'S PICTURES TO BE SOLD.**

The art property of the late Richard Mansfield will be offered at unrestricted sale at the American Art Galleries on March 2 and 3. The collection will be placed on public view on Feb. 24. It comprises valuable portraits and other paintings, antique furniture, Flemish wood mantels, ceramics, china, Bohemian glass, textiles, relics, etchings, prints and many other objects of interest and value.

## NOTES FROM BERLIN.

SEVERAL PLAYS OF INTEREST PRODUCED AT THE GERMAN CAPITAL.

Hauptmann's The Hostage of Charlemagne a Disappointment—King Candaulus—A Burlesque of New York Life—Eleanora Duse in Roemerholm—Louise Successful.

(Special Correspondence of THE MIRROR.)

BERLIN, Jan. 28.—Much was expected from the Hauptmann premiere this month, but the event has come and gone, and we realize, alas, that Gerhardt Hauptmann has again failed to attain the success and regain the heights where we would have him once more. For years the most important event of the German theatrical season, and though his recent plays have been undoubtedly disappointing, still we have always looked forward hopefully in the firm belief that this great genius would find himself again. But The Hostage of Charlemagne is distinctly disappointing, and though his many friends in the house tried to carry the thing along by more force of personal enthusiasm, the play upon its own merits was coldly received. The remarks and criticisms heard between the acts showed how frankly disappointing was his failure to make good, and also how very dear to the hearts of a German audience is Gerhardt Hauptmann himself.

In the play there stands forth but the one figure, that of Charlemagne, the hero, the king, the man. The plot, what little there is of it, is taken from the legend of Erizzo, a writer of the fifteenth century, who tells how Charlemagne in his old age fell in love with a young girl, a hostage from the Saxon rebels, with the face of an angel and the heart of a devil. It is an old story. She deceives and betrays the king, but the usual fate of a king's favorite overtakes her; she is murdered by the servants of the State, and only as he stands beside her dead body is her spell over the king broken. But personally, that of Charlemagne, and Hauptmann has sacrificed, so to speak, the life and movement of the whole drama to the setting forth of this one figure. He stands forth, a vivid, living thing of flesh and blood amidst a company of scurrying shadows. There are possibilities in the play, but at present the feeling is one of general disappointment.

At the Kleines Theatre, King Candaulus, by André Glide, has been produced for the first time but without much success. It has been compared unfavorably with Hebbel's version of the same subject, Gyges, and the French version has been criticized as being too broad. The performance at the Kleines was handicapped, too, by its tiny stage and the new style of lighting, which is hardly suited for the scenery used in this play. Herr Ziegler, of the Schiller Theatre, who created the part of Hebbel's King, also played and Herr Abels' Gyges was remarkably good. Angeline Guritt took the place of Sorma as the Queen. The whole performance was given in the softly spoken tones which the Kleines has adopted of late and which we call *Stimmung*, but one could hear an occasional grumble between the acts that they would rather have less *Stimmung*, or an ear trumpet. But then there are always dissatisfied people, even among the audience of the Kleines Theatre!

Also a new burlesque at the Neues Schauspielhaus. The Skyscrapers, by Carl Bömler and Ludwig Heller, a most extravagant exaggeration of New York life, and has not even the merit of being funny. However, there is no use losing one's temper, and it was a satisfaction to know that neither Bömler nor Heller trusted themselves to come out on the repeated calls for the author, but sent out the Herr Director, who announced with a most mysterious air, "I thank you in the name of the author," a bit of dissatisfaction on their part which may have had its good reason.

Eleanora Duse has delighted us again with a glacial, Bebeke West is transformed to her own heroic model. She wears a white, trailing gown, with wide hanging sleeves, and when she leans against the walls of Roemer's room, with arms outstretched, as she looks upon the ruins of the "Dead City," the memory of the picture as she listens to the conversation between Roemer and Kroll, she pulls back the curtain behind that wonderful hand grasping the curtain, it is to us Berlioz, and it is with great regret we hear that she is about to take Roemerholm from her repertoire.

At the Komische Opera, Louise has just been produced with great success. Director Gregor

has given this production a remarkably fine staging, and the direction of the orchestra by Herr Tange is especially good, and it looks as though the piece would continue for a fairly long run.

## REFLECTIONS.

Harry B. Smith and Reginald De Koven are writing an opera for Grace Van Studdford, in which she will probably appear this Spring.

Osa Waldrop has been engaged for a leading role in Fald in Fall, that is to be produced at the Astor Theatre next Tuesday.

Heleen Holmes has replaced Julia Hay in the Chicago company of The Witching Hour.

Frank Reid has joined The Dairymaids as business manager.

Members of the Peter Pan company were driven from the Gaillard Hotel, Bridgeport, Conn., by a fire on Feb. 8. No one was injured. Several members of the company lost part of their wardrobe.

George M. Cohan is completing a new play which his father, mother and sister Josephine will assist him to produce. The piece will be put on by Cohan and Harrie at the Knickerbocker Theatre about the middle of April.

The performance of Our American Cousin at the Lyric on Feb. 10 was for the benefit of the College Women's Club. The proceeds will go toward the maintenance of the young women whom the club is supporting at the various colleges.

The 100th performance of The Witching Hour was celebrated at the Hackett Theatre Tuesday night. A dinner was given on the stage after the performance.

Orville Ober has been engaged as teacher in the dramatic art department at the Bush Temple, Chicago.

Arthur Shaw has been engaged by Henry B. Harris for the company to support Thomas W. Ross in A Traveling Salesman.

Mrs. Julia M. Baker Stapleford, of Fort Wayne, Ind., author of several books, has just copyrighted a new melodrama, entitled From Ireland to America. Her book called "Wah-see-ola" will soon be dramatized.

Madeline Louis, who has played the role of Viola in The Witching Hour since its opening at the Hackett, has been selected by Henry B. Harris to originate an important part in Byron Ongley's In the Rector's Garden, which comes to the Bijou early in March.

F. C. Whitney sailed for London on the Lusitania on Feb. 8.

Maudie Odell Doremus and Minnie Victorson have just returned from Beaufort, S. C., where they have been visiting Mrs. Odell at the Ten Island Hotel.

The special matinee of The Merry Widow at the New Amsterdam last Tuesday netted \$4,100 for the benefit of the Nassau Hospital, Mineola, L. I.

A buck that wandered into Providence during the cold weather last week, being frightened by an automobile, took refuge in the Westminster Theatre. It was caught in the balcony, and later was transferred to the zoo in Roger Williams Park.

Al H. Wilson is to play a long engagement in New York city next Fall, in a new play by Sidney R. Ellis, his manager.

Glenmore Davis, until recently dramatic critic of the Globe, has joined the staff of Frederick Thompson.

## BOOKS AND MAGAZINES.

Arthur Row has an article on Nazimova in Hedda Gabler in the Winter number of Foot Lore. The first number of a new quarterly, The American Dramatist, has just been issued. It is a four-page sheet, published in Boston, and contains items of interest about dramatists and plays. As the paper is a quarterly, its contents cannot be considered as news, and the purpose and possibilities of such a publication are scarcely apparent.

The Theatre Magazine for February is interesting, both pictorially and in text. Prominent among the literary contributions is an article entitled "The Passing of the Madison Square Theatre." There is also an article on Sardou's new play, L'Affaire des Poisons, which has set all Paris by the ears, and an interview with Frances Starr, the charming heroine in The Rose of the Rancho. Another article compares with dreary, as acted by the elder and the younger Sothern. Theodore Roberts, the well-known character actor, is the subject of another interesting account of Mummy and Mum in British India. There is an article describing the personality of Zeno, the great tenor, and E. F. Mason contributes a poem entitled "At the Players." The regular departments are up to the usual standard.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Dec. 21, 1907, to Jan. 20, 1908.

- Across the Border: drama in four acts and a prologue. By Louis J. Cellis.
- Adventures of an Actress: musical sketch in one scene. By E. Egan.
- All Stars; or, A Manager's Trials: farce in one act. By O. E. Young.
- American Bull Fighters: The: a blackface romance of old Mexico in two scenes. By Joseph Farrell.
- Anna Elanor: Love; drama in four acts and prologue. By Paul Hyacinth Legman.
- Apprentice, L.: piece in four acts. By Gustave Gefrey.
- At the White Horse Tavern. By Sidney Rosenfeld.
- Battlers, L.: sacred play in three acts and four scenes; verse by Savino Florio; music by Don Giocondo Fico.
- Side-a-see Boam, The: comedy in two acts. By Thacher Howland Guild.
- Big Man, A. By Jay Smith.
- Boots and Saddles; a play in four acts. By Arthur Henry Vesey.
- Brother in Intellect. A. By Eugene Price King.
- Bud's Gal. By May Agnes Price.
- Burley's Ranch; a drama of the Western plains in three acts. By Anthony R. Willis.
- Butterfly Girls. By Mrs. Adella R. Taft.
- Chickie, The. By Julius M. Weinberger.
- Card Games, The. By G. Green.
- Chemical, L.: musical drama in four acts. By Jean Richman; music by Xavier Leroux.
- Chimney, The: or, a Deluge in the Tyrol; a dramatic epic in one act; book and lyrics by William J. Wilson.
- College Kid, The. By Robert W. Grace.
- Copper King, The: An original comic opera in three acts; book and lyrics by Frederick F. Dargis.
- Crimes of the Noble, The: a melodrama in four acts. By Charles Barnette.
- Out of Age, The. By Clive Thomas Shaffer.
- The Woman with the Lilies; fantastic comedy in three acts. By Rudolf Prebner.
- Day After, The. By Mr. and Mrs. Howard Russell.
- Dentist, The. By William E. Young.
- Dependents, The. By Mary M. Harris.
- Diamond Belt, The: a modern emotional drama in four acts. By David Hill (pseud.).
- Divorce Difficulty, A: a three-act farce-comedy. By E. V. Brewster.
- Don Quixote, The. By Miss Mariowe.
- Drummer of the 7th, The. By Louis Cohen.
- East Side Fluffy Sullivan, An. By Pauline Paul.
- Ernest, L.: comedy in four acts. By E. de Piero.
- Face in the Coffin, The: a play in one act. By C. L. Moreau.
- Fachuz, Lou: comedy in one act. By Mario-Louise P. Fontaine.
- Father's Five; a farce in two acts. By C. E. Bryan.
- Financier's Trials; a comedy drama. By H. H. Pook.
- First Quarrel, The: a farce in one act. By E. P. Love of You; a drama in four acts and a prologue. By O. Haver.
- For the Love of Money. By Matthew Goldman.
- George Frederick Cooke; a drama in four acts. By E. W. Smiley.
- Germans. By Louis Hilla; German by Alfred Bruggemann; music by Alberto Franzetti.
- Girl in the Uniform, The: a one-act play. By Little McHugh.
- Gloria Victor; lyrical drama in four acts and in prose rhythm. By F. Tys.
- Governor's Pretence, The: a political play in four acts. By William R. Brewster.
- Grand for Gold, The: a drama in prologue and four acts. By W. B. Davy.
- Hank's Proposal. By Jack Davis.
- Hans, if You're a Hero: comic opera in three acts. By M. Vaucelle and G. Mitchell; translated from the Italian by Carlo Zingales; music by Luigi Giam.
- He Wanted to Be a Soldier. By Albert F. Newman.
- Her Pal's Sweetheart. By Lottie Myrtle Mearns.
- Hoffman's Love Tales; fantastic opera; music by J. Offenbach; translated and adapted by G. F. Folger.
- Hoodlums; a truthful narrative in operatic form of the subsequent operations of Robin Hood and the Inception of Clap, An. By Florence M. Burn.
- In Her Father's House; or, at the Old Home; a play in four acts. By Ernest Clyde Leman.
- In Old New Hampshire. By Louis R. Miller.
- In Panscoia; an original musical comedy in prologue and two acts. By A. A. Froelich and I. H. Jones.
- In Marriage a Felony; a comedy in three acts. By E. Vann and A. Atwood.
- It Happened in London; a comedy sketch. By John Jack's Predicament; a comedietta in one act. By Ginoelle d'Unger.
- Jockey and a Toot. The. By C. Green.
- John Gilgus's Honor; original play in four acts. By Alfred Kato.
- Nelson Andrews; a drama in four acts. By Gertrude King Fox. By G. W. Lougrie.
- King of the Silvery Sea, The. By Mrs. Deville We.
- Lizard in Love, A. By Reginald Spinks Pitt.
- Lily Cruise. By Charles C. Wilson.
- Lovely Little, The: a one-act farce. By Charles Lord and the Lady. The. By Joseph A. Golden.
- Love or Duty. By Ethel May Dietrich.
- Luther XVI; drama in five acts. By Ernest Parls.
- Madame Sans Gêne; comedy in three acts provided by a prologue. By V. Sardou and E. Moreau.
- Mademoiselle. By Alice Marston.
- Mademoiselle of France; an historical play in four acts, revised and enlarged. By Ernest Hugh Pitt.
- Man of His Word, A. By Josephine M. Peteler.
- Man with the Mask, The: a play in one act. By Mrs. Ivar Lewinson.
- Mayor of Pittsburgh, The. By Sylvester H. M.
- Middleman, The: a play in four acts. By Henry Arthur Jones.
- Millionaire Vice Owner, The. By Fred A. Gansbach.
- Mr. Bush of the Milliner's; a monologue. By Mr. Bush of the House; a monologue. By Marie M. Merton.
- Mrs. Tyler's Friend; a comedy drama in three acts. By Henry O. Coudert.
- Mohammed; the genius of Andy, a drama. By Mary Fawcett.
- Body of the Heroine. By Henry Gansbach.
- New Character, The: a one-act dialogue. By Charles Hovitz.
- Passing God, The. By Olive Tifford Dargan.
- Patricia's Drama; drama in one prologue and four acts. By Salvatore Abbatantu.
- Paul in the Desert, A. By Alice Marston.
- Perry Dumbell; Dilemma. By John K. and Emma Brennan Lane.
- Perkins of Patterson; a comedy in three acts. By Kate M. Kane.
- Peet of Goshute Ranch, The. By Oscar Graham.
- Phloxie, The: a play in one act. By Laurence Irving.
- Plumbers, The: a musical fancy in two flights; book and lyrics. By F. D. Madett.
- Posky Mitten Baddie; comedy. By Mary Patterson.
- Private Tutor, The. By Ernest J. Whidder.
- Profound Goodness, The; or, the Winding Widow. By Edgar Swenson.
- Quarrel, The. By Alice Marston.
- Queen of the South Sea; a farce in one act. By F. T. Mearns; music by F. Dewey Richards.
- Return of Deborah, The: a farce in two acts. By Russell H. Callaway.
- Rumors of the Plains, A: a sketch. By James F. Moppe.
- Sweet of Merchant Hall, The; drama in four acts and prologue. By Mrs. J. A. Matheson.
- Seth Bonedick. By William R. Brown.
- Sham; a play in three acts. By Cornelia Brouer and Elmer R. Harris.
- Shiner, The: a modern drama in four acts. By George Middleton and Louisa Westcott.
- Son Peter; comedy in four acts. By A. Galsen and A. Boudier.
- Suburban Life; in four acts; Shewita. By A. T. Caldwell; music by G. Gansbach (libretto).
- Swamp Swamp Only. By Dwight Sumner Anderson.
- Star of Bethlehem; a sacred drama in five acts and a prologue. By Joseph Chetani.
- Star Spangled Banner, The: a war episode. By Katherine Mann.
- Stolen Wards; or, Quaint in the Act; a play in four acts. By Ernest Clyde Leman.
- Summer Brothers; or, the Great Grand Mystery; a play in four acts and an interlude. By Joseph van Tassel Brewster.
- Three Chandeliers, The: a comedy in two acts for colored girls. By William Chatterton.
- Ball of Midnight. By Anne Pech.
- Travels, A: a farce in three acts. By George Farnham.
- Two Men. By Charles C. Wilson.
- Under the Southern Cross. By Frances C. Thomas.
- Under Curfew of Love. By Sidney Herbert.
- Unfortunate Comedy, An; or, Love and the Div. By M. P. Mearns.
- Unhappy Day. By Henry R. Leach.
- Walter's Luck; a farce in one act. By Mr. Arthur Owen.
- Walters; a play in one act. By Mr. Arthur Owen.
- When Faith is Lost. By Louis Hilla.
- White's Drama, The. By Thomas Arthur Barrett.
- Widow's Tears, The. By Samuel L. Walt and William.
- Wings of Victory, The: a comedietta sketch in one act. By Louis Hilla.
- Yips; a tragedy in three acts. By L. V. Latham.



## REVIEWS OF NEW PLAYS.

## SEVERAL IMPORTANT OFFERINGS IN LOCAL PLAYHOUSES.

**Mrs. Patrick Campbell Appears as Electra—A Japanese Tragedy—Katherine Gray in a New Play by a New Playwright—Olga Netherole's Short Season Begins—Twelfth Night in German.**

## To be reviewed next week:

**THE HONOR OF THE FAMILY**.....Hudson  
**THE ENIGMA AND I PAGLIACCI**.....Daly's  
**THE FIVE OF BROTHERS**.....Savoy

## Garden—Electra.

Tragedy in one act, translated by Arthur Symonds from the German version by Hugo von Hofmannstahl. Produced Feb. 11. (Lieber and Company, managers.)

**Cytherea**.....Mrs. Berthold Tree  
**Electra**.....Mrs. Patrick Campbell  
**Chrysothemis**.....Stella Patrick Campbell  
**Agamemnon**.....Charles Dalton  
**Orestes**.....Ben Webster  
**The Foster Father of Orestes**.....J. Malcolm Dunn  
**A Young Serving Man**.....Edgar Kent  
**Queen's Waiting Woman**.....Doris Disher  
**Queen's Train Bearer**.....Florence Wells  
**The Cook**.....William Gorney  
**First Serving Woman**.....Muriel Curdie  
**Second Serving Woman**.....Janet Gardner  
**Third Serving Woman**.....Margaret Watson  
**Fourth Serving Woman**.....Edith Seymour  
**Fifth Serving Woman**.....Grace Hinchman  
**Overseer of the Serving Women**.....Eda Heilmann

Mrs. Patrick Campbell as Electra is magnificent. Whatever repute she may have gained by the impersonation of modern roles is overshadowed by her remarkable presentation of this figure from Greek tragedy. For more than an hour and a half she dominates in a drama of the refinements of revenge; tragic in feature and in voice, untiring and unmoved. Her audacity is held by a power as definite as it is unexpected. On the opening night the snapping of steam pipes, the audible murmuring of stage hands, and accidents innumerable could not shake the attention of the audience, however much they may have disconcerted the actors. Credit due to Mrs. Campbell must be also given to the author of the German original. But to whom ever it most belongs, the stage owes a debt that will be difficult of repayment.

Von Hofmannstahl's version of the story told so frequently by the Greek dramatists has many merits. Constructively it is excellent; the action moves in crescendo to the climax. The translator has succeeded in preserving a sense of the heroic without destroying the sense of reality. In one or two places, notably in Electra's first speech and in her scenes with the Queen, the action is delayed, first for the sake of explanation, and, second, for the sake of the dialogue.

The play opens with Electra degraded in her mother's house, intent upon revenge for her murdered father, Agamemnon, awaiting the return of her brother, Orestes. In soiled and torn garments she lives in the palace yard, the butt of the servants and among the dogs. Her sister, Chrysothemis, sympathetic but dissatisfied, tries to persuade her to accept fate and prostitute the Queen. She and her mother, Cytherea, meet. The Queen suffers from bad dreams and begs Electra to tell her what sacrifice she shall make to escape them. Electra tells her only the death of a woman at the hand of one who is a stranger and yet of the house will suffice. Cytherea misunderstands and begs for further instruction, when Electra tells her for her own death that is necessary. Then messengers come to report the death of Orestes, and Electra feels that she must perform her revenge herself. However, the messengers are Orestes and his foster-father, and the youth, when he learns of his sister's grief, kills his mother and strangles the King, Agamemnon. Electra, when all is finished, falls dying in a dance.

The brief outline of the story cannot indicate the strength of the drama. The intense scene between Electra and the Queen; the recognition of Orestes; Electra's joy at the fulfillment of her revenge, are all unusually fine in acting and in writing.

Mrs. Campbell's vocal work alone in this play should establish her as among the best readers of English. Not since the first production of *Everyman* in this country has there been such an exhibition of ability to sustain interest by a perfectly controlled voice. Her acting is a fit accompaniment for her speech, and her performance can be described only as magnificent.

Mrs. Berthold Tree's work as Cytherea is to be gratefully received. Mrs. Tree brings to the impersonation experience, careful training and full intelligence, combined with evident natural ability. Her methods fit well into the rather formal nature of the tragedy. Her voice is clear, distinct and expressive. Stella Patrick Campbell does well as Chrysothemis, and the other women's roles are satisfactorily played. Ben Webster as Orestes lacks both the fire of youth and the repose of tragedy. Charles Dalton as Agamemnon is historically agreeable in the few moments he has in the play. J. Malcolm Dunn as the foster-father of Orestes, Edgar Kent as an old serving man, and Alan Patrick Campbell as a young serving man are distinguished in small roles. The single setting is simple and tasteful.

## THE FLOWER OF YAMATO.

**Hiroshima**.....Ben Webster  
**Murasaki**.....Mrs. Patrick Campbell  
**Endo**.....Charles Dalton  
**Prince**.....Edgar Kent  
**Yasunaga San**.....Margaret Watson  
**Yoshi Bearer**.....Henry Merrill

Electra is preceded by a one-act Japanese tragedy, translated from the original by Comte Robert d'Humers. Except for the scenery the piece is of very little importance. Scenically, however, it is a gem. A garden in front of a cottage, and beyond a river, and full with a full moon lighting the snow-capped peak.

Just as Hiroshima, a Samurai, is about to set out on a short journey, he and his wife, Murasaki, are visited by a beggar soldier, Endo, who is given a drink of wine and sent on his way. When Hiroshima has gone, Endo returns and makes himself known as Murasaki's former lover. He begs her to accompany him, and to save her husband, whom he threatens, she agrees to go. She tells Endo how he may kill Hiroshima while he sleeps by thrusting his sword through the wall of the house. Hiroshima returns and Murasaki persuades him to change his sleeping place with her. Endo comes back again, thrusts his sword through the paper wall, and kills Murasaki. Horror-stricken at the mistake he has made, Endo offers himself to be killed by Hiroshima. Hiroshima, however, spares him because he loved Murasaki.

None of the actors show much skill at representing Japanese, and the performance is interesting in its novelty more than in its dramatic worth. The best work is done by Charles Dalton as Endo, though Mrs. Campbell's performance of Murasaki is pleasing.

## Disney's Lincoln Square—The World Against Her.

The World Against Her, by Frank Harvey, was presented last week by the Sponcer Stock company. Edna May Spooner in the role of the heroine gave a highly meritorious performance. Augustus Phillips as James Carlton realized all the possibilities of his role. The other parts were well taken care of. The cast was as follows: James Carlton, Augustus Phillips; Bob Miller, Harold Kennedy; Harold Vernon, Ben F. Wilson; Gilbert Blair, Arthur Evans; Simon Clegg, Edwin R. Curtis; Robert Danvers, William L. West; Jim Hedges, Walter D. Nealand; Dick Markland,

M. J. G. Briggs; Thelma, Thomas Shesley; Police Officer, R. K. Spooner; Ned, Tiny Kelly; Lia, Olive Grove; Kattie Miller, Jessie McAllister; Jennie Clegg, Josephine Fox; Lucy Danvers, Annie Blanton; Underdark, Midge Carlton; Edna May Spooner.

This week, James Meredith.

## Madison Square—The Worth of a Woman.

Drama in four acts, by David Graham Phillips. Produced Feb. 12. (Walter N. Lawrence, manager.)

**Hubert Merivale**.....Frank Young  
**Maggie Salyers**.....Harriet Sheldon  
**Billy**.....Henry Hall  
**Lucius Dagmar**.....Albert Brown  
**Rev. Eben Woodruff**.....George Farren  
**Phyllis Dagmar**.....Jane Peyton  
**Diana Merivale**.....Katherine Gray  
**Julian Burroughs**.....Robert Warwick

Some persons amuse themselves with writing what are called "plays." There are those who try to construct dramas, but have not the ability and only succeed in developing these so-called "plays." Once in a great while some one tries to construct a drama and succeeds. David Graham Phillips tried and succeeded. His drama, *The Worth of a Woman*, is not without technical faults, but they are so few as to be hardly noticed in company with the many striking situations and powerful incidents with which the play abounds. The racket on the porch and Diana's exit to inquire into the cause of it is one of its faults; a subterfuge which shows the hand of the author and is consequently a defect. The first part of the first act can hardly be called drama; it is somewhat "talky." But upon the entrance of Diana the dramatic interest was supplied and was kept up to the end of the last act. The exit at the end of the first act for dinner and the re-entrance from the dinner table at the beginning of the second, was a clever piece of work, keeping up the illusion and picking up the thread of the story in a natural and artistic manner.

On the first night the audience was made nervous and put in a bad humor by a most aggravating knocking behind the scenes that kept up for several minutes. If the knocking was there as a part of the drama, then the drama is foolish; if it was not there according to the directions of the author, then there is no excuse for it. Such things distract attention. When they happen on the opening night the play is seriously handicapped at a time when it can least afford it.

The scene of the play is laid in a farm house looking out upon an Indiana landscape. It begins with a telegram in the hands of a maid, to be sent to one Julian Burroughs. The telegram is from Diana Merivale, his sweetheart, telling him to come to her at once. She has sent the telegram because she is in a "fix" that would seem to demand their immediate marriage. At this farm house in Indiana Diana lives with her father, Hubert Merivale, and her sister and brother-in-law, Phyllis and Lucius Dagmar.

Phyllis suspects the true relations that exist between her sister and Burroughs, and by reading a letter which Diana has unwittingly left on the sofa has her suspicions confirmed. Diana returns to the room and Phyllis confronts her with the knowledge that Burroughs no longer respects her. Diana, knowing that Phyllis must have read her letter, makes a clean breast of the whole affair and declares that Burroughs' love for her is sincere and that he will marry her. Phyllis, who is not blinded by love and sees farther than her sister, tells her she is mistaken. Burroughs, who has received the telegram, enters and is left alone with Diana. He declares his love for her but tells her his mother is opposed to his marriage. "She wants me to spend a year with her in Paris," he says, "and then—"

"And then, what?" asks Diana. "Diana realizes he does not love her, because he could not have suggested the possibility of changing at the end of that time. She then tells him of her predicament, and he, to save her honor, declares his intention of marrying her that day. But she could not keep her self-respect and marry him for such a reason, and refuses to do so. He insists that it is his duty and his right to save her and her father's honor, and she, to be sure her course is the right one, makes a confession to the Rev. Eben Woodruff, her father's old friend, who is visiting at the house at the time. After his amicable subsides he tells her he is not always a matter of choosing between right and wrong, but often between the lesser and the greater evil. He advises marriage as the lesser evil. She is obdurate, however, and in a subsequent scene tells her father the truth in the presence of Burroughs and the whole household. Her father demands that she marry him or he will kill him. He relents, however, and tells him to "be gone" when his daughter asks him if he would still insist upon the marriage if the three of them were the only human beings in the world. He sees that his, as well as his daughter's, self-respect would not permit a union between them. The curtain falls as Burroughs staggers out alone.

The last act takes place in Diana's sitting-room. It is late at night and she is alone. Burroughs enters from the porch and reminds her that she at one time told him that if any trouble ever came between them for him to come to her at night in that room. He tells her that he never before realized her true worth, and asks her to forgive him. This she can do and does, and he departs to return the next day to marry her.

The hero and the heroine of the play have both committed a crime. They are made to suffer for their indiscretion, which is all very well. But is it a wise move on the part of the playwright to make a hero and heroine out of two such characters? Will not a happy and peaceful ending to such a life of shame be an example for the young and inexperienced, and an excuse for them to point to in case they desire to follow it?

No matter how sublime a type the author makes the hero or the heroine to be at the end of the play, they only become exemplary characters as a consequence of having committed a deed which is a crime in the eyes of society, and the end does not justify the means. The course the young woman pursues after having committed the act is commendable, but how about the act? That will forever remain a blot upon their future and upon that of the child which is not yet born—a point the author does not take into consideration, but at the end leaves the impression that their marriage is all there is to be desired to set matters right and make a fitting conclusion to the play.

If it has been the author's sole purpose to construct a drama whose theme is chosen regardless of its moral effect upon a younger generation, it can be said that he has succeeded admirably; for it is a fine piece of work from the dramatic standpoint; but if it has been his purpose to throw light on a dark corner and solve a difficult problem, then it can only be said he has failed and failed completely.

Frank Young was the one person in this play who was not equal to the requirements of his part, and his performance was as poor as the others were good. This is putting it strong, considering the finished performances of Katherine Gray, Robert Warwick, and Jane Peyton. He was on the stage most of the time, and consequently it is evident his part is an important one. If there is anything of importance in the part of Hubert Merivale it was not discovered through the medium of Frank Young. He read his lines in a nasal, jerky, and his actions throughout were absurd.

Miss Gray worked hard and gave a flawless interpretation of her role. She held herself within proper bounds and made a distinct type of the girl Diana. Robert Warwick as Julian Burroughs carried his part through with rare intelligence. He delivered his lines with feeling, and his voice rang true at all times. Jane Peyton seemed perfectly at home as Phyllis Dagmar. Her acting was natural, graceful and artistic. George Farren was admirable as the Rev. Eben Woodruff. Albert Brown as Lucius Dagmar gave a creditable performance. Harriet Sheldon and Henry Hall as Maggie Salyers and Billy acquitted themselves with credit.

## Daly's—The Awakening.

Play in three acts, adapted from the French of Paul Hervieu. Produced Feb. 10.

**Prince Gregoire de Sylvania**.....Charles A. Stevenson  
**Simon Kent**.....Frank Mills  
**Raoul de Mege**.....Lancel Belmont  
**Roger de Farmon**.....Lawrence Grant  
**M. de Farmon**.....Langborne Burton  
**Julie**.....Robert Bolder  
**Theresa de Mege**.....A. T. Hendon  
**Comtesse de Mege**.....Katherine Stewart  
**Rose de Mege**.....Molly Pearson  
**Madame de Farmon**.....Adeline Bourne  
**Maria**.....Laura Hansen  
**Maid**.....Emiline Carder

The reputations of Paul Hervieu as a dramatist and of Olga Netherole as an actress gain little from the production of *The Awakening*, presented at Daly's last week. The author suffers chiefly from the translator's errors, for in construction the play is of average merit and the story possesses certain strength. Where the translator became an "adapter" and transferred French speeches into English idiom, he (the name is not given on the programme and the gender is supposititious) fell frequently into the trap of hazy phrases; and where the translation was literal he failed to thoroughly translate. The acting of the star and her supporting company was interesting, but neither illuminating nor thrilling. *The Awakening* (Le Reveil) was first played in Paris by Madame Bartet. Bernhardt gave it as a part of her repertoire in London last season, unsuccessfully. Miss Netherole added it to her list of plays last Spring and has been presenting it on tour.

The story deals with the love of Theresa de Mege for Prince Jean of Sylvania and of her awakening to a sense of her duties to her husband and daughter. Prince Jean is the son of a deposed monarch, Prince Gregoire, who has been living an exile in France. When the play opens he is completing plans for an insurrection that is to regain his throne. Prince Jean is to be his successor. Jean selfishly loves Madame Mege, and his attentions are causing suspicion, especially on the part of Madame de Farmon, with whose son Theresa's daughter Rose is in love. Prince Gregoire tells Jean of his plans for the rehabilitation of his kingdom, plans to which Jean will not accede. The young prince uses his father's scheme to induce Theresa to leave home, threatening to go into the revolution, risking assassination if she refuse him.

The second act occurs at a cottage in the country. Prince Gregoire, having found entreaties useless to move Jean, waits until the young man and Theresa meet, then has him seized and gagged. Theresa is allowed to believe that he has been killed. Hopeless, she starts back to her home. Jean is released and in a spirited scene breaks relationship with his father. Theresa arrives home, in the third act, after having fainted on the street. She is made to realize her husband's devotion to her and to understand that Rose's happiness depends upon her actions. Still believing Jean dead, she arranges to go to a dinner party with her husband and daughter, to silence the suspicions of the de Farmons. Jean arrives before she has time to go, and they then realize that their love was not the only or the greatest thing in their lives. Jean agrees to accept his duties as ruler and is reconciled with his father.

Olga Netherole as Theresa made use of many theatrical tricks to indicate play of emotions, and fell short of arousing any sense of reality. Her "big scene" in the second act, when Theresa supposes Jean to be dead, she played with some strength, but her acting was not convincing even at this point. In the last act, in the scene with her husband, she came nearer to reaching the heights expected of an actress of her repute. Theresa's mother-in-law, an excellent performance, full of dignity and truth. Molly Pearson was ordinary in the ingenu role of Rose. Laura Hansen as Madame de Farmon, and Laura Hansen as Maria, an old servant, were both satisfactory. The part played by Emiline Carder was inconsequential.

Charles A. Stevenson gave a dimmed performance of the role of Prince Gregoire, but on the opening night he suffered from a form of nervousness that at times made him painfully conscious of his hands. He showed little variety in gestures or in speech. His performance must have improved markedly before the end of the week. Frank Mills as Prince Jean was best in the scenes with Prince Gregoire and least satisfactory in the love scenes. He acted the latter without spirit and without conviction. Lawrence Grant as Raoul de Mege played well, and was next to Miss Stewart, the best in the company. Lancel Belmont as Simon Kent, revolutionary agent, was conventionally melodramatic. Langborne Burton did very well in the small part of Roger de Farmon, and Robert Bolder was satisfactory as his father.

The first half of this week Miss Netherole appears in Adrienne-Lecouvreur, and for the latter half she will present a double bill of *The Enigma* and *I Pagliacci*, for the first time in New York.

## Bijou—French Players.

*Le Prix du Bonheur*, a farce in three acts, by Andre Sylva, was presented by the French company at the Bijou for four matinee performances last week. The farce deals with the adventures of a worthy and virtuous lawyer, who is made the scapegoat of various friends, all anxious to shift the responsibility for their doings to his broad shoulders. He is so virtuous that he can bear much, but draws the line when his own wife becomes involved. The cast was: Dr. Bernadou, F. Dhavrol; Mesange, M. Harman; Rataboul, M. Nym; Montblot, M. Dubois; Florentine Montblot, Madame Jane Dauran; Antoinette Rataboul, Madame De Neau; Heloise, Madame Rhea.

## German—Twelfth Night.

Comedy in five acts, by William Shakespeare. Revived Feb. 11.

**Orlando**.....Heinrich Neeb  
**Sebastian**.....Ella Hofer  
**Antonio**.....Otto Collet  
**Reynolds**.....Otto Meyer  
**Curio**.....Otto Scherer  
**Sir Toby Belch**.....Ernst Saemann  
**Sir Andrew Aguecheek**.....Eugen Burg  
**Molla**.....Heinrich Marlow  
**Philo**.....Carl Wirth  
**A Clown**.....Hedwig Reicher  
**Olivia**.....Ella Hofer  
**Maria**.....Albertine Cassani  
**First Officer**.....Louis Koch  
**Second Officer**.....David Steindler  
**A Servant**.....Jacques Lurlan

Shakespeare's *Twelfth Night* was presented at the German Theatre last Tuesday night under its secondary title, *What You Will* (Was Ihr Wollt). The translation used was that by Franz von Dingelstedt, which reproduces Shakespeare's lines faithfully, although a great deal of their subtlety is lost in the transference into a foreign tongue, particularly in the more humorous passages. The performance departed considerably from convention. Beginning with Act II, scene 3, which has always heretofore been played indoors, the entire action takes place *en plein air*, in Olivia's garden. This act, a very beautiful one by the way, was designed by Heinz Meixner. Its chief feature was a sturdy tree on a slight elevation. The conformation of the ground was of considerable service in enabling Reicher and Aguecheek to do acrobatic stunts, of which more later. The fact that Viola and Sebastian were played by one person necessitated many omissions in the text.

Like Sothorn's *Taming of the Shrew*, this production is acted in a spirit of the broadest farce, which often becomes burlesque. There is plenty of warrant in the lines for this conception. It is doubtful, though, whether here in New York Act II, scene 3, has ever been done in exactly the way it is done on Irving Place. Sir Toby—called in German Tobias von Ruelpl—and Sir Andrew—called Christoph von Hildebrand—acted, respectively, by Ernst Saemann and Eu-

gen Burg, roll and tumble and fall head over heels in a way that leaves one wondering why no bones are broken. Their antics certainly are funny. Messrs. Saemann and Burg represent the very last drop of humor out of their parts. The former's uction leads one to think that he would make a very respectable showing as Falstaff. Albertine Cassani was a sprightly Maria. Heinrich Marlow as Malvolio did one of the best pieces of work of the evening. Contrary to custom, he wore his face smooth. Sebastian, being very pretty in her boy's costume, was more successful as Viola than as Sebastian. Sebastian is a young fire-eater, whose thoroughly masculine qualities need a man for their depiction. Miss Hofer's acting was fresh and full of charm. A capital performance was that of August Weigert as the clown. He read his lines intelligently and infused them with the maximum amount of humor. Hedwig Reicher made the most of the part of Olivia, which was an easy one for her. Heinrich Neeb was adequate as the Duke.

Herr Baumfeld, who staged the production, is to be congratulated on his success. Pictorially and historically there is but little to cavil at.

## Harlem Opera House—The Prodigal Daughter.

The Prodigal Daughter proved very much to the liking of the regular patrons, and good business ruled. Beatrice Morgan as Rose made a beautiful picture and did some convincing work. Louise Randolph was effective as Violet, and Grace Scott was an attractive Dorcas. John Craig scored as Captain Vernon, and William A. Norton was excellent as Maurice Deepwater. Wallace Erskine was warmly welcomed and played Bedford splendidly. Dudley Hawley as Lord Banbury, George Howell as Sir John Woodmore, Al. Roberts as Tom Blinker, Charles M. Seay as Miserable Jim (a fine bit), and Emille Melville, Robert L. Hill, Martin J. Faust, J. F. Dillon, Ralph Warner and others helped to make the production a success. This week's play is *Barbara Frietsche*.

## At Other Playhouses.

**Hudson.**—Ethel Barrymore's engagement in Her Sister ended Saturday night, to make room for Otis Skinner in *The Honor of the Family*.

**Bijou.**—Madame Nazimova ended her long tenancy of this house Saturday night, and has been succeeded by Henry Ludlow in Shakespearean repertoire, opening with *The Merchant of Venice*, which will be reviewed next week.

**Academy of Music.**—The run of *The Girl of the Golden West* ended Saturday night, and this week Henry Miller, supported by Edith Wynne Matheson, begins his last New York engagement in *The Great Divide*.

**American.**—In Old Kentucky, as popular as ever, did good business here last week. This week, *Sweet Molly O*.

**New Star.**—Deadwood Dick's Last Shot was a popular offering here last week. This week, *A Race Across the Continent*.

**West End.**—The Bad Boy and His Teddy Bears made many friends here last week. This week, *His Last Dollar*.

**Grand Opera House.**—Francis Wilson in *When Knights Were Bold* attracted large audiences here last week. This week, *Dockstader's Minstrels*.

**Forty-fourth Street.**—Panhandle Pete met with a gratifying reception here last night, the lively farce pleasing the large audience immensely. This week, *The Lost Trail*.

**Yorkville.**—Laura Burt and Henry Stanford in *The Walls of Jericho* made an attraction of unusual merit at this house last week, and both Miss Burt and Mr. Stanford were enthusiastically received. This week, York and Adams in *Playing the Ponies*.

**Metropolitan.**—The Wizard of Oz attracted large audiences here last week and proved a pleasing entertainment. This week, Edgar Selwyn in *Strongheart*.

**Thalia.**—The Outlaw's Christmas was last week's bill at this house. This week, *Since Nellie Went Away*.

## GOSSIP OF THE TOWN.

Henry Kolher and Josephine Victor have been engaged by Doris and Rose to play the leading roles in *Marquettie Merington's* play, *Thi We Meet Again*, which they are preparing to produce on March 2. Miss Victor is the young Hungarian actress who scored a success in *The Secret Orchard*. Rehearsals of Miss Merington's play began last week under the direction of Max Freeman.

The American Academy of Dramatic Arts will present at its eighth matinee of the season, at the Empire Theatre, on Thursday afternoon, Feb. 20, the following plays: *A Gaudet*, a drama in two acts by Bjornstjerne Bjornson; *The Ladies' Battle*, a comedy in two acts by Augustin Eugene Scribe, and *Capitaine Walrus*, a comedy-drama in one act, by Alexander H. Laidlaw, Jr.

It was announced last week in Davenport, Ia., that the Chamberlin-Kindt Syndicate will transfer its offices from Burlington, Ia., to Chicago. George Peck will be in charge of the office, and a new force will be installed at Burlington.

Gus Hill, owner of the original Happy Holligan company, has at last decided to send a company of players to England and produce an elaborate production of *Happy Holligan's Trip Around the World*, which is now so successful over here. Harry Hill will probably go with this attraction, as he is very familiar with that country.

Arthur Matthews, who has been associated with the late Lewis Morrison and with the Jessie Shirley Stock, Spokane, is now in his twentieth week as Valentine with Porter J. White's Faust.

Charlotte Loday, recently with Frank Danbala, joined A Knight for a Day last night, playing Elaine.

The first play which Madame Vera Komarskowsky will present at Daly's will be *A Doll's House*. The last half of the week of March 2 she will play *The Fires of St. John*. It is her plan to present ten plays, two each week, during her season.

The Green Room Club Library has been enlarged by the receipt of scrap books containing all of the New York criticisms of all plays that have been presented in this city in the past eight years.

Sam Bernard in *Nearly a Hero* will come to the Casino Theatre on Feb. 24.

Clark Ross closed with *Broadway After Dark* on Jan. 26 on account of illness, and will rest for the remainder of this season.

Frances Golden Fuller, who played Mary Anne in *Salome* last season, and her brother, Martin Joseph Fuller, have been engaged by Henry B. Harris for the children roles in *The Traveling Salesman*.

The Yankee Tourist will close next Saturday night. Raymond Hitchcock has been ordered to appear next week for trial on indictments found by the Grand Jury last Fall.

Brewster's Millions has passed its 200th performance in London.

Jack Standing has joined Olga Netherole's company to play important roles in her repertoire.

Elsie Baird will retire from The Yankee Tourist at the end of this month, and has been engaged for *A Knight for a Day*.

The collie ballet from *The Top of the World* entertained at a dinner given by Robert G. W. at Sheraton Thursday night. Edith Harcourt, Alla Nazimova, Maud Taylor, and Richard Harding Davis were among the guests.

Beatrice Hartford and Charles Mathis tonight volunteered their services for an entertainment given at St. George's Parish, Park Hill, New York, on Feb. 10. They were assisted by Annie Koch, of St. George's Parish, who contributed several vocal selections.







## THE USHER



A religious revival has recently been in progress in Philadelphia, and the revivalists during certain afternoons and on Sundays used the Garrick and Lyric theatres for their meetings.

One of the preachers decried theatregoing, and related an alleged incident of a young woman who had bought a ticket for a play, and "becoming conscience-stricken on her way to the theatre tore her ticket to pieces." The preacher advised his hearers "to act as the young woman did the next time you are tempted to go to the theatre," although it is probable that among them there are many who would not buy and tear up a ticket as a preliminary to a determination not to go to the theatre.

That there are persons in Philadelphia who still go to the theatre is well known. That there is one who offers good advice in re the young woman and the torn ticket is evident from a letter signed "Ruth" in the *Public Ledger*, from which this is extracted:

But to return to the young woman and the torn theatre ticket. It would be interesting to know what theatre—matinee or night—she proposed attending when she became conscience-stricken and tore the harmless bit of pasteboard into pieces. What play would she have witnessed? Perhaps an amusing comedy, refreshing to mind and body, quieting the nerves, resting her for the morrow's work, domestic, clerical or social; or the play might have been a serious one, a story of everyday life, its trials and trying temptations to young womanhood, teaching a lesson, as only the stage can teach, that purity of mind, body and thought are her surest protectors. Apart from this, the young woman would get many a hint as to the advantages of gentle courtesy, good manners and truthfulness, as well as how to dress becomingly and the simple way to improve and beautify her home surroundings, with tasteful stage settings as object lessons and realistic scenic effects to cultivate an artistic taste.

It is fortunate for humanity that there are always two sides to a question.

Professor Richard Green Moulton has been delivering a series of lectures in Kansas City on the tragedies of Shakespeare, his latest being on "Othello, a Study of Plot."

"The old Greek tragedies were simple in design," says the lecturer, "consisting of but a single thread. Shakespeare's are very complex, consisting of many stories woven together. In Othello there are not fewer than eight actions. The main action is the intrigue against Othello, by which he is made the victim of his own jealousy, and interwoven with this action are the stories of Bianca's affair with Cassio, Rodrigo's pursuit of Desdemona and the love of Desdemona and the Moor. Added to these are the intrigues of Iago against Rodrigo, Cassio and Othello. The working of these intrigues bring about the final reaction and the undoing of the chief plotter, Iago."

Professor Moulton did not mean "complex" in the sense of intricate or difficult in his description of the nature of Shakespeare's plots, and especially the plot of Othello. Complex they are in being composed of many threads or motives, but they lose all complexity as he works them out, and stand clear and simple to every understanding.

This is one of too many reasons to cite why Shakespeare is—Shakespeare.

The sculptor Rodin has made a bust of Bernard Shaw that he keeps in his studio at Meudon, permitting only his friends to see it.

There have been many and diverse opinions of Shaw declared, but Rodin's view of his model is unique. He says:

He is perhaps a fraud, as you Americans put it. But the first victim of Bernard Shaw's character is Bernard Shaw himself. Susceptible to impressions, as are all artists, and a philosopher at the same time, he cannot do otherwise than deceive himself. The cold reason which he could, were it unhampered, apply to the problems of this life is modified, reduced to vapor, by his delicate temperamental sensitiveness and by his keen Irish sense of humor. It is, in fact, to his Irish blood that Bernard Shaw as we know him is due. With the cold Anglo-Saxon current only in his veins he would have proved the "bore" par excellence, who tries to divert us while reforming society to win our applause by mere idol breaking.

And if this be a true estimate, as it may be, of course, the world will be thankful that the accident of blood has saved mankind from "the bore par excellence."

The Springfield, Ohio, *Sun* has an editorial paragraph whose genius has evolved this:

The great number of petty thieving expeditions

in New York and Chicago indicate that most of the stage villains are out of a job.

This is an legitimate, as a fact, as it would be to say that the recurrence of her most robberies indicates that most of the rural journalists are not regularly employed.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany the past week: The Foreign Amusement Company, Buffalo; capital, \$4,500; directors, D. J. Cadotte, J. B. Alfred, and E. E. Bister, Buffalo. Chinese Entertainment Company, New York; capital, \$10,000; directors, F. D. Jung, New York, and J. M. Singleton, Brooklyn. The Zellman Philharmonic Orchestra has also been incorporated with a capital of \$1,000 and these directors: J. B. Zellman, Edgar Kattke and F. W. Blackaby, New York.

The Star Boat Company, New York, was incorporated with the Secretary of State on Feb. 14 to carry on a general theatrical business, with a capital stock of \$5,000, and the following directors: Taylor Granville, F. E. Goldsmith and Laura Granville, New York. Harry Sellers and Company, Inc., New York, filed certificate of incorporation on Friday, having a capital of \$2,000 and directors, Joseph Grossheim, Fred Knowlton and E. D. Cronin, of New York. The theatrical bureau of A. J. Dick and Company, with offices in New York, has also been incorporated with a capital of \$5,000, and directors, E. D. Cronin, Brooklyn; Fred Knowlton, New York, and G. Whyard, Jersey City.

## CHANGES IN THE KALICH COMPANY.

Harrison Grey Fiske has made several noteworthy changes in Madame Bertha Kalich's company, his purpose being to make still stronger the organization that has won high praise this season in *Maria of the Lowlands*.

For the important and exciting role of the Shepherd, Manelich, Mr. Fiske has chosen William Abington, who has been associated with many leading productions both here and in England. Ethel Browning, who originated the part of Nuri in this country, has secured a release from the Ezra Kendall company and is again seen in this charming and elfish character. Robert Ferguson, long a member of the Manhattan company, is lending his ripe art to the part of the slow-witted peasant, Jon. Another new engagement is that of William Tocher for Mosen, the steward of Bertha's estates.

Mr. Fiske has returned to New York after personally directing the rehearsals of these new members of Madame Kalich's company. They greatly improve the ensemble effect of the performance.

## THE DRAMA IN CANADA

Last week in Toronto Harrison Grey Fiske was the guest at dinner of the Press Club of that city.

In his speech he dwelt upon the ultra-conservatism of the Canadian theatregoing public and urged the newspapers to exert their influence to stimulate a taste for and understanding of the new tendencies of the drama as exemplified in Europe and the United States, to foster a desire for serious, vital plays dealing with the facts and problems of contemporary life, and to help the public to realize that the stage, in order to be potential and to bear its part in the upward struggle of humanity, must be esteemed as something more than a perpetuator of conventional ideas or a source of merely superficial diversion.

Mr. Fiske expressed the belief that Canada would some day develop a drama of her own, and he thought that the annual dramatic competitions at Ottawa for the Governor-General's trophy—instituted last year by Earl Grey—would have an influence in that direction.

## LESLIE HARRIS ENTERTAINS.

Leslie Harris, the English "entertainer at the piano," made his second public appearance in this country at Mendelssohn Hall last Friday night before a large audience. The programme he presented attested his versatility and skill, and was pleasing to all his hearers. Mr. Harris resembles George Grossmith, but only in the nature of his entertainment. His methods and his personality are his own. The audience seemed to like best his musical numbers and especially his parodies of The Merry Widow waltz as Mozart, Chopin, Mendelssohn and Sousa might have used the theme. His descriptions of a chorus society and of an amateur opera start soon on a tour of Canada and the United States, under the direction of the J. B. Pond Lyceum Bureau, and should prove one of the best drawing platform attractions of the season.

## THE MAN FROM MAINE.

Allice Kanzer announces a new dramatization by Frank Carlos Griffith of his own successful novel, "The Man from Maine," of which the reviewers were emphatic in their opinion and to its adaptability to and probable success on the stage. Asa J. King is a quaint, loving, simple character, who is thrown by circumstances, not of his own seeking, into more ridiculous positions, than is usually the lot of man. Mr. Griffith is a Maine man, and his long stage connection as an actor and manager with the Boston Museum, Boston Theatre, Bonicant, Barrett, McCullough, Robson and Crane, Margaret Mather, Mrs. Langtry, and now for several years as acting manager with Mrs. Fiske, has given him a peculiar and exceptional experience that should well qualify him for the work. Asa J. King may be the heir to all the popularity of Joshua Whitcomb and David Harum.

## CONRIED TO LEAVE METROPOLITAN.

The resignation of Heinrich Conried as manager of the Metropolitan Opera company was accepted at a meeting of the directors on Feb. 11.

Julio Gatti Casazza will succeed him as general manager, with Andrea Dippel as his associate. The musical directors will be Gustav Mahler and Signor Toscanini. Mr. Conried's resignation will take effect on May 1. Prior to the departure for Europe last week of William K. Vanderbilt, president of the New Theatre, it was announced that Heinrich Conried had been selected as general administrator of the New Theatre, with liberal scope and freedom of action. Upon his retirement from the Metropolitan Opera company Mr. Conried will take a year's rest, but will spend a part of that time in preparation for his future work.

## STERN LOSES MUSIC SUIT.

Supreme Court Justice Leventritt denied last Thursday the application of Joseph W. Stern and Company, music publishers, for a continuance of the temporary injunction granted by Justice Newburger restraining the Continental Publishing Company from printing, publishing and selling the music of the Viennese opera, "A Waltz Dream." The Stern Company claimed the sole rights to publish the music, but it was contended that it was public property, having been written by a subject of the Emperor of Austria at a time when there was no reciprocal treaty existing between that country and the United States, and that the composition published by the Continental Publishing Company was copyrighted in Washington before that of the Stern Company.

## MONTGOMERY IRVING'S PLAYS

Montgomery Irving has just completed the manuscript of a new three-act play on a new theme. The piece has been read and accepted and will soon be produced, with a young actress in the leading role. The White Chief, by Mr. Irving and Elizabeth Bathurst, is to be produced in England, and the one-act play, A Bit of Old Rome, by Miss Rathburn, and The Sword of Rome, by Mr. Irving, are to be made into four-act historical dramas by the same authors.

## THE LONDON STAGE.

## GAWAIN'S CHARACTERISTICALLY BREEZY GOSIP OF THE THEATRE AND ITS PEOPLE.

New Plays in Number, Good, Bad and Indifferent—Rip Van Winkle in New Circumstances—Susanah and Some Others—The Orange Blossom and The Stingaree—C. Frohman Busy with Interviews Morning, Noon and Night

(Special Correspondence of The Mirror.)

LONDON, Feb. 8.—The last time I had the honor of addressing Mirror readers was of the theatrical and variety circles were in quite a whirl; what with lectures on acting and the e-gate arts, theatrical interviews with all and sundry (especially all), dramatic and vaudeville litigation, and more particularly we were expecting, as the tag of my last epistle foreboded, an unhappy recurrence of the volcanic variety (or vaudeville) artists' strike of just a year ago.

All this, together with new plays so trembling in the balance of fate that many of us felt sure they would topple over and cause the theatre shutters concerned to be put up forthwith, has (alas!) come to pass. For example, two new plays, which in my last letter I touched upon briefly, because I hoped to find both the pieces and the business improved, have in the meantime flickered out and worn out tallow candle-wicks. These were *Madame Albanesia*, "comedy of sentiment," entitled *Susanah and Some Others*, at the Royalty, and *The Orange Blossom*, by Victor Widenell, at Terry's.

The first-named play was not without cleverness, as one might expect from so smart a novelist as Madame Albanesia, but, as I pointed out, the whole production was slumped on in such a haphazard fashion, and with so much crudity of management, mixed with irritating delays that it was absolutely impossible for even the best-natured of critics—such as (hem! but no matter!)—to judge it fairly and squarely. And, alas! before we could attempt to go and judge it again that Albanesia play had flown into the twilight, leaving, after a few weeks' run, a perplexed company of players who had been rehearsing for many weeks!

So much (as regarding the Royalty Theatre) concerning the first managerial venture of one who was long previously and greatly puffing as the "Youngest manager in London."

Before passing to the other unfortunate failure indicated above, I may perhaps be permitted to mention that the heretofore mentioned Royalty was reopened last night by a Miss Ida Cameron, who, after appearing as a somewhat chubby young Ophelia in the great mad scene from *Hamlet*, presented a revival of *Rip Van Winkle*. The never-to-be-forgotten Joe Jefferson character was underplayed by Fred Storey, a very clever scene painting actor, or acting scene painter, who has often given very presentable presentations of the disreputable but droll Dutchman, not only in the drama, but also in dumb show. Storey was again backed by his own exceedingly picturesque scenery.

As to *The Orange Blossom*, the title of which indicated a matrimonial society journal run by a very swaggy lady who kept muddling matters, that was really a clever and comical comedy well thought and well played. For the life of me I cannot understand how its run has been so brief. That run has only reached to the number of nights which in a certain famous American temperance thriller were spent in a barroom. But, mark you, *The Orange Blossom* deserved to flourish far longer, and I hope we shall yet hear of it again. Its author, the aforesaid young Widenell, has written many a clever drama, especially for the late Wilson Barrett, and it is a pity that *The Orange Blossom* should (as it were) have been nipped in the bud.

Some of the new plays since produced at the West End are not, I regret to say, of exceeding strength, but I trust that they may yet attain a decent age.

One of these is *Stingaree* the Bushranger, adapted by novelist E. W. Hornung from his book of *Stingaree* stories. Mr. Hornung's highly successful drama, *Raffles*, was dramatized from his own book by himself and Eugene Presbury, but whether it is due to the fact that Hornung has done his own dramatizing this time I don't know, but anyway this *Stingaree* play, produced by J. E. Vedrenne at the Queen's last Saturday night, is by no means so strong as *Raffles*. The hero—the *Stingaree*, as a cockney punster might call him—has not sufficient account on the "stage." He is too sentimental, too musically refined, too Bostonially calicheved, if I may say so without offense to the Hub of the Universe.

Thus it chanced that *Stingaree*, although a pleasant evening's entertainment, was not too burdensomely convincing in a dramatic sense. The felonious hero's frequent allowing of the passion for music to dominate, nay to overwhelm, his predatory instincts and the proper bushranger manner, caused wreaths of satirical smiles to pucker the honest visages of many Australians and other antipodeans in front, cornstalks and others who in their time have known their bushrangers well.

The piece was admirably acted, especially by Henry Ainley as the polished virtuous villain, the aforesaid *Stingaree*; also by A. E. George as Sir Julian Crum, Hilda Antony as Hilda Bouverie, Ada Ferrar as Mrs. Clarkson, Athol Forde as Robert Clarkson, Fred Kerr (who is also the "producer") as Lord Lintorpe (a very small part for him), and that always powerful actor, Herbert Waring as Tom Bracy.

Another new play which has bobbed up since my last is *Her Father*, which Manager Frederick Harrison has just produced at the Haymarket. Her Father is an adaptation by Clifton Michael Morion of the recently made French play, *Son Père*, by MM. Guillon and Bouchinet. It is a pretty play, though not a powerful one, and is written around a long separated couple named Mr. and Mrs. Forster, the husband in the meantime having since the separation started having been made Lord Claremont. By the terms of the separation the husband has the option of seeing his daughter, or having her brought to him certain times per annum, but when the play opens eighteen years after the separation it is shown that the father has not worried at all to exercise this right. Presently, however, the daughter visits him, and soon a change becomes visible in his hitherto laissez-faire lordship. After sundry more or less cleverly conceived scenes the daughter, not only fascinates the father into proper feeling and ditto behavior, but also contrives to bring the long parted couple together again and all ends happily.

This play, in which experienced playgoers Mirror readers will recognize a strong resemblance to *The Little Treasure* (also drawn from the French) was finely cast. Manager Harrison had contrived to lure his brother manager, Arthur Bouchier, round from his own Garrick Theatre to play the father, and right well he plays it. Henrietta Watson gives a splendid impersonation of the lonely wife and mother, and the bright and brainy little Marie Lohr (daughter of Kate Bishop) was delightful as the daughter. Marie Allen was very fresh and smart as the daughter's wooer, and Angela Vanbrugh (sister to Violet and Irene) made a successful stage debut as a society lady who was of course much naughtier in the Gallic original.

Of *The Beloved Vagabond*, just produced by Beerbohm Tree at His Majesty's, and of a troupe of most daring and sensational Sicilian players which I saw last night at the Shaftesbury, I must crave permission to give fuller details in my next.

For the moment I may add that Clifton Frohman, who, since his arrival a few days ago has been interviewed morning, noon, afternoon, night and in the small hours, has this moment dashed past on route for the city where all good Americans go to when they pass away. C. F. will there prepare for a Parisian presentation of *Peter Pan*.

The Variety Artists' Federation and the chief music hall managers are again in a state of wild warfare this afternoon at the moment of mailing. More anon.

GAWAIN.

## DEATH OF BEN COTTON.

The Famous Old Minstrel Passes Away—A Review of His Long Stage Service.

Ben Cotton, one of the last of the old-time minstrels, died on Feb. 14 at his residence, 234



West 146th Street, this city. He was eighty years of age, and for over sixty years was actively engaged in the practice of his profession. He was born in New England, and when a lad in Pawtucket, R. I., in the early forties saw a stage performance for the first time. He was asked with a desire to become a minstrel, and bought a pair of bones and started to practice bone-playing and clog dancing. He became known as the best dancer in Pawtucket, and made his first appearance on the stage in a dancing contest, which he lost. The contest drew a big crowd, and Cotton was promised \$10, which he never received.

In 1845 he joined the side-show of Van Amburgh's Menagerie and came under the notice of George Cole, who taught him many tricks of the trade. He next joined the Julian Operatic Troupe, managed by H. S. Carter, and later became a member of Campbell's Minstrels, then under the direction of Matt Pico. While with this company he made his first big hit, singing "Old Bob Riddle." About this time he met Billy Birch and joined him as a partner. They were extremely successful in the old establishment at 444 Broadway, and their comedy work was the talk of the town. One day, while Cotton was in the manager's office, his eye happened to fall on the open salary book, and when he saw that Birch was getting \$60 a week while his salary was \$30, he immediately struck for a raise, which was granted without argument.

Tiring of New York and yearning for novel experiences, and with a desire to study the negro at close range, Cotton went West and secured an engagement on the steamboat *Beaja*, which was a floating theatre playing the Mississippi. Here he met many quaint darbies and enriched the storehouse of his mind with several fine character studies, that were later on turned to use on the stage.

When he came back to New York he met Mrs. Tom Maguire, who was engaging people for her husband's minstrel company in San Francisco. She engaged him and also Birch, and in 1863 the famous comedians opened with the Maguire company at San Francisco. During this engagement Cotton introduced a patriotic song called "Union, Right or Wrong," that was so successful that he sang it for six months.

He came back to New York before the end of the war, and played with various companies until August, 1867, when, in partnership with Sam Sharpley, he opened the Fifth Avenue Opera House, now the Madison Square Theatre. The venture was not successful. In 1870, as a member of the firm of Cotton, Arlington and Kemble, he started a company at Wood's Museum, in Chicago, which house was burned in the great fire.

Later he and Joseph Murphy, the Irish comedian, were partners, and he tried to induce Murphy to take the house at 585 Broadway, that afterward became a gold mine for Birch, Wambold and Bachus.

When interest in the old-style minstrelsy waned, Mr. Cotton turned his attention to drama and played many character parts. His last appearance was in *As Ye Sow*, at the Academy of Music, two years ago.

Mr. Cotton is survived by a widow and one daughter, Idaline Cotton, who is the wife and stage partner of Nick Long. The funeral services were held on Sunday morning and the interment was in Cypress Hills Cemetery.

## SOUTHERN RAILROAD RATES.

An account of the meeting of Southern theatre managers and their petition for a restoration of the "party rate" on the Southern railroads is carried on a page of *THE MIRROR* that went to press on Saturday.

It was reported yesterday that the Southeastern Passenger Association would not itself move to change present rates for transportation. The reason assigned is that no further concessions can be made by Southern roads, as they are about to put on sale an interchangeable mileage book good for 2,000 miles, at two cents a mile. It is further explained that party rates cannot be granted without violating the law under rulings of the Interstate Commission, which has declared them illegal unless granted to the general public. The theatrical men would be entirely satisfied that this should be done, but the railroads are unwilling. It is possible that individual roads in the Southeastern Association may make rate concessions independently.

## TICKET SELLERS ARRESTED.

John Dincer, ticket seller at the Herald Square Theatre, and his assistant, Samuel Goldberg, were held by Magistrate Harris in \$1,500 bail on Feb. 14. They are charged with the larceny of \$60 from the box-office till. It is claimed by the defendants that an apparent shortage in their accounts is due to their inability to keep their books up to date because of the continued big business.

## JOHN CRAIG LEASES BOSTON HOUSE.

John Craig has taken a five years' lease of the Castle Square Theatre, Boston, beginning in September. He will organize a permanent stock company containing several Boston favorites. He finishes his season at the Harlem Opera House on Feb. 28, and will go South for a short rest. Paul McAllister has been engaged as leading man in Harlem.

## COMING EVENTS.

Feb. 24.—Sam Bernard in *Nearly a Hero*, Casino, New York.  
Feb. 24.—Toddles, Baltimore, Md.  
Feb. 25.—Paid in Full, Astor, New York.  
March 2.—William H. Crane in *Father and the Boys*, Empire, New York.  
March 2.—Dustin Farnum in *The Doctor's Garden*, Ritz, New York.  
March 2.—Vera Komsharenko in Russian plays, Daly's, New York.  
March 2.—Nat C. Goodwin in *The Easterner*, Garrick, New York.  
March 2.—Richard Cade in *Mary's Lamb*, Columbia, O.  
March 9.—F. H. Sothern in *The Fool Hath Said*, There Is No God, Lyric, New York.  
March 16.—Thomas W. Ross in *The Traveling Salesman*, Columbia, Washington, D. C.



## TELEGRAPHIC NEWS

## CHICAGO

The Follies of 1907—Anna Held—Maxine Elliott—Theatre News—Plans Announced.

(Special to The Mirror.)

CHICAGO, Feb. 17.—The news of the week was the report in the Tribune Friday morning that the Auditorium Theatre was to be torn down and a twenty-two story hotel built in its place. Of course the work of tearing down is not to begin at once—possibly in a year. It was said that Klaw and Erlanger are willing to give up their lease of ten years, and that the Auditorium has not paid, as an investment, even with the run of vaudeville, which crowds made apparently profitable. The report was denied later in the week, and it was stated that Klaw and Erlanger would not give up their lease.

Crowds have again been attracted to the Auditorium by the low prices of 50 and 75 cents for the best seats, and by the numerous good vaudeville acts included in The Follies of 1907. Some suggestive songs and other sprightly attempts to educate and nourish the animal inclinations fall to destroy the general appeal of the production. A brilliant performance on the great organ of the Auditorium between acts was one of the hits. Harry Watson and George Nichols are successful as ever. The company includes Lillian Lee, Grace La Rue and Annette Whitford.

The Rejuvenation of Aunt Mary, which was the bill for several weeks at the Studebaker until last Saturday night, will be brought back to the Studebaker on April 15 for four weeks.

Adelaide Kelm will be seen again in her remarkable performance of Hamlet at the Bush Temple Theatre the week of March 23. Manager Harry Holbrook announces Romeo and Juliet for the week of Feb. 24.

The special production of The White Pilgrim by the dramatic department of the Chicago Musical College, under the direction of J. H. Gilmore, will take place on Feb. 28.

Philip Jacques, representing Mrs. Fiske, was in town last week making final preparations for the engagement in Rembrandt, which will begin to-night at the Grand Opera House.

A matinee performance by candle light was given at the College Theatre last Thursday. The bill was Temperance Town. The electric light current suddenly ceased to flow, and actors and audience were in darkness. Candles were hastily brought on the stage and the play proceeded.

William A. Smith will impersonate and talk about Dickens' characters at the Bush Temple Theatre to-morrow afternoon.

The Parisian Model at the Illinois had evidently been thoroughly expurgated Monday night. An audience that filled the theatre seemed delighted. Miss Held received many recalls and never acted more cleverly.

Maxine Elliott's new play, Myself—Betina, met with qualified approval at Powers'. The star was captivating in the lighter scenes.

Miss Hook of Holland is a booking at the Illinois. Manager Davis also has The Dairy Maid and Maude Adams coming soon.

Shenandoah was a mighty attraction at the Bush Temple last week, turning people away at nearly all performances. As Gertrude Adelaide Kelm was sweet, sincere and especially neat and clever in the comedy touches.

Edward B. Hess did Kuchelwalder wonderfully, and W. D. Corbett gave a thoroughly fine performance of General Averell.

Mr. Collins' statement in the Inter-Ocean that The Flower of the Branch, with Joseph Howard and Mabel Harrison, was to be the next attraction at the Whitney is strongly denied at the theatre.

Burns Mantle, of the Tribune, printed a war bulletin last week to-wit: that Stair and Havlin regarded the booking of The Follies of 1907 at the Auditorium at 25, 50 and 75 cents a violation of K. and K.'s agreement to keep out of the theatrical field of popular prices.

Arlene Hines, a Chicago girl, who went to the New York Herald last summer, returned in James O'Neill's company.

Ivan Davis, director at the Auditorium and Colonial, died last week, leaving a widow, son and two daughters. He is said to have arranged the music of The Grand Mogul and The Spring Chicken.

Manager William Roche, of the Bijou and Academy, is the newest Chicago Friar.

Fred Week, who spent many weeks here as manager of Babes in Toyland, returned as manager of Anna Held at the Illinois.

Belle Gaffney, of the College Stock, is recovering from the injuries of her bad fall on an icy sidewalk.

W. D. Sherman joined The Players at the Bush Temple last week and gave a good performance of Hamlet in Shenandoah.

Fred Hope, the leading woman at the College, owns the production right of William Gillette's Red Owl, which was seen for the first time on any stage at the Majestic.

Lorin J. Howard and Will Kilroy sold Howard's Theatre last week, and it will be conducted as a vaudeville house by James Lederer.

Willie Hall, for several seasons leading man of the stock at the Marlowe, returned from the East last week on his way to the Coast to fill a stock engagement.

James Fort, formerly manager of Laura Burt, is business manager of Around the Clock, which is being seen for the first time in Chicago at the Academy this week.

Kilmt and Gamble have purchased Charles Ulrich's play, The Honor of a Cowboy, and are considering several other plays by Mr. Ulrich, who is a Chicago editor.

Manager Fred Conrad, who is deep in the management of numerous attractions, was summoned to court for jury duty last week and pleaded in vain to be excused. He will do civil service for several weeks at \$2 a day.

President E. H. Tabor, of the National Printing Company, says the theatrical calamity howlers are overdoing it. He says conditions are not so bad as painted, and predicts that the reaction next Fall will carry theatrical activity back to great prosperity in spite of the Presidential campaign.

E. J. Buckley, son of the well-known Shakespearean actor, is representing Under Southern Skies this season, and his visit was simultaneous with R. W. Little, in advance of Cecil Spooner, who will be at the Great Northern after Fisk O'Hara.

Barney Gilmore moved over to the Criterion after a good week at the Columbus.

The excellence of the Hulton Superba production at the Academy last week was recognized, especially the transformation scene, but the entrance of five theatres within half a block of the corner of West Madison and Halsted had its effect on attendance.

General Manager Harry Earl, of Will Kilroy's productions, is in charge of the Chicago offices in the absence of Mr. Kilroy, who has been in New York city since his recent marriage to Sue Marshall, of one of his companies. Mr. Kilroy has arranged booking for four productions next season.

Manager Carnody, of the Star, the big and successful new vaudeville theatre on Milwaukee Avenue, objects vigorously to the name Star and Carter, of the new burlesque theatre on the West Side. The Star is booked by the Western Association.

General Manager Hogan, of Lincoln Carter's interests, announces two new plays by Mr. Carter for next season. In at the Follies, and a drama now called Tracked to the Death. The first is an Indian play with a large cast and a great deal of scenery. It will be given a trial in the Spring at the Criterion.

Richard Carle will come to the Illinois on March 8 in Mary's Lamb.

Mart Halsey, one of the few living actors who played with Booth in his earlier days, was in the cast of a company here last week.

The Man from Home continues to fill the Chicago Opera House. Many people were turned away Saturday, and well-dressed women unable

to get in downstairs were seen climbing to the balcony.

Walter Jones and Blanche Deyo head the Majestic bill this week, and in the company is George Le Boir, one of the clever members of the much-mourned art drama stock at the New Theatre. Edna Ang heads the bill at the Olympic, and Nance O'Neil is the topliner at the Haymarket, after playing a bit of Leah strongly, but heartily, with McKee Rankin at the Majestic last week.

Manager George Kingsbury, of The Man from Home, is now announcing the popular youngster as "born and raised in Chicago."

The engagement of The Man of the Hour at McVicker's, which will begin on March 1, is for one month. The best actors of the New York and Chicago companies are promised.

Mrs. Fiske is not using the orchestra during her engagement at the Grand Opera House. Percy Hammond says in the Post that Chicago orchestras are generally bad, except Powers'. Attention is respectfully directed to the modest but skillful group of musicians at the Bush Temple, and to what they play.

The bills this week: Grand, Mrs. Fiske; Colonial, The Merry Widow; Auditorium, The Follies of 1907; Chicago Opera House, The Man from Home; Studebaker, The College Widow; Garden, The Witching Hour; Powers', Maxine Elliott; Whitney, A Knight for a Day; La Salle, The Girl Question; Great Northern, Fiske O'Hara; International, English Opera in Tannhauser; Bush Temple, The Three of Us; McVicker's, The Man from Home; The Old Homestead; College, A Bachelor's Romance; People's, Home Finks; Marlowe, A Princess of Patches; Academy, Around the Clock; Fisk, musical stock; Bijou, The Way of the Transgressor; Alhambra, Billy the Kid; Columbus, His Terrible Secret; Criterion, Barney Gilmore.

Quo Vadis, with the stock temporarily increased to forty, filled the Marlowe all last week. Fred Julian as Nero and Lafayette McKee as Tigellinus gave exceptionally strong performances. Home Finks next week.

OTIS COLEMAN.

## WASHINGTON

Fritz Schell—A Village Lawyer—Musical Notes—Theatre News.

(Special to The Mirror.)

WASHINGTON, Feb. 17.—Fritz Schell opened her third engagement in the Victor Herbert-Henry Blosson light opera, The Village Lawyer, last night at the Theatre, achieving again another artistically brilliant success as Piff. This engagement will be enrolled among the National's big ones. Next week, Ethel Barrymore in Her Sister.

Will M. Cressy and Blanche Dayne in the New England rural play, A Village Lawyer, scored a decided success with a large audience on their appearance at the Columbia Theatre to-night. Mr. Cressy, who is co-author with James C. Harvey in this creditable work, is without question a leading interpreter of quiet Yankee character, and in the play is provided with a role as Squire William Tappan that will endure. Miss Dayne is a delightful exponent of the breezy, buoyant girl from New England.

The Ben Greet players commenced their engagement at the Belasco Theatre to-night at a crowded house in The Stoops to Conquer. The week's repertoire will include Masks and Faces, Macbeth, The Merchant of Venice and the Hawthorne wonder plays, comprising Pandora, Mides and The Mincions Fitcher. Next week, Bertha Kalich in Maria of the Lowlands.

Shadowed by Three at the new Academy of Music is strongly received by a big audience to-night. Next week, The Wizard of Oz.

The musical comedy, In Gay New York is the Majestic Theatre offering that opens well. A cleverly talented company of principals and large chorus give a prize-winning performance.

Harry Emerson is the leading fun maker. Next week, East Lynne.

Clarence Jacobson, treasurer of the National Theatre has been selected by Manager William Harryman Rappley, who is part owner and treasurer of the Washington Baseball Club, to accompany the team to Galveston, Texas, to fill the position of business manager for the six weeks of preliminary practice games. William H. Fowler is denied this vacation period this year on account of the duties of his new position of acting manager of the National Theatre. Carroll Davis, of the ushers' force, has been assigned to the box-office as assistant treasurer.

Talented little Inogen Taylor, daughter of Manager Stoddard Taylor, of the Belasco, will appear in the parts of Zoe in the Hawthorne Wonder Plays and as Roxanna Triplet in Masks and Faces during the Ben Greet Players' engagement.

Souza and his band in a brilliant musical programme at the National Theatre, Sunday night, played to an audience thoroughly enthusiastic that completely filled the theatre. The full United States Marine Band occupied a big block of seats, out of compliment to their former leader of fifteen years.

Howard Gould, the John Garrison of the Lillian Russell play, Wildfire, assumed the part at one day's notice previous to last week's opening of the Washington engagement, presenting a performance that was dead letter perfect in all its requirements.

The fourth of the five series of the Boston Symphony Orchestra concert series occurs at the National Theatre to-morrow afternoon at 4.30.

Chase's Lacey's Nine Pianophoniads, the talented Sisters Ellmore, Ella Bradna's horses, exploited by Mlle. Bradna and Frederick Derrick; the Quaker City Quartet, the Darras Brothers, and Lewis and Green. The Gayety Theatre: Weber and Rush's The Delight Duckens company. The New Lyceum: The Columbia Balladeers.

JOHN T. WARD.

## PITTSBURGH

Mrs. Fiske at the Duquesne—Mrs. Wiggs of the Cabbage Patch—Notes.

(Special to The Mirror.)

PITTSBURGH, Feb. 17.—Mrs. Wiggs of the Cabbage Patch began a return engagement to-night at the Alvin, which was filled to its capacity. The play is one of the strongest drawing attractions thus far at this popular playhouse. Laura Burt and Henry Stanford in The Walls of Jericho for next week.

Kathryn Farnell is a talented and admirable actress, and supported by a good company, opened a week's engagement to-day at Bissney's Empire before the usual large crowds. Sophie is the bill for the week. Happy Holloman follows.

The Nixon contained a very large audience to-night, which was evidently well entertained by Hattie Williams and her large company in The Little Cherub. Henry V. Donnelly and James Blakeley are prominent in the cast. Mrs. Leslie Carter in Bu Barry is underlined.

One of A. H. Woods' numerous thrillers, Broadway After Dark, drew the customary crowds at the Bijou to-day. Next week, The Smart Set in The Black Politician.

The Time, the Place and the Girl is at the Duquesne, which had a good sized audience to-night. Arthur Deagan heads the large company. Ben Greet's Players in repertoire next week.

The Gayety: Phil Sheridan's City Sports and the Ella-Novlin Tramps. The strolling Players are at the Academy. The Grand: Marcel's Living Pictures. Bijou Fernandez and company. Clement's animals, Joe Maxwell and company. Matthews and Ashley, Belleclaire and Kresmer. Linton and Lawrence, Paul Le Croix, Leon Rogee, The Barnes, Winans and Caster, Robertson and Panchetti, and the Three Mitchells.

Mrs. Fiske, aided by her most admirable company, each one of whom scored distinct and merited success, in Home's play, Rembrandt, drew very large audiences all the week at the Duquesne and was the strongest attraction of this season's bookings in local theatres.

ALAN S. L. HEWES.

## BOSTON

Julia Marlowe's Engagement—Rogers Brothers—Changes in Stock Houses.

(Special to The Mirror.)

BOSTON, Feb. 17.—This is the last week of the engagement of Julia Marlowe at the Majestic, and while her newest play, Gloria, failed to stir things to any appreciable degree, there was a lively demand for her revival of Romeo and Juliet, and that leads to anticipations of similar things for As You Like It later this week. Even When Knighthood Was in Flower, which has been played here by lesser lights, drew well for Miss Marlowe's revival, and the engagement as a whole will prove a success.

The Rogers Brothers in Panama is the new change of bill at the Hollis. These stars have never before appeared in Boston in anything but a McVally farce. There was a large gathering for them, and the place made an emphatic hit. Foremost among the newcomers are the Hengler Sisters and Avita Sanchez.

This is the last half week of the operatic stock company at the Castle Square. The Bohemian Girl is the offering. The singers will start upon a short tour of the leading cities of New England.

Lindsay Morison gives another play new to the Boston stage at the Boston this week in the shape of The Boys of Company R, which was received with favor to-night. A special engagement which had been made for this work was George Tallman, who has been the tenor at the Castle Square, and had never played here in a dramatic character. Mr. Tallman, however, was prevented from appearing by accident. He sustained injury by slipping on the ice, and his place was taken by Robert Hall.

Brewster's Millions seems to have started right in at the Colonial where The Round Up left, for the audiences have been uniformly large ever since the opening nights.

Kids Janis and The Hayden and the Park quite too small for them, but, as a matter of fact, it would be hard to find a more congenial auditorium, for it seems more like a parlor entertainment than anything else. Joseph Cuthbert is a sharer of the fun making honors. Wind, Women and Fun is in its last week of the return engagement at the Globe, and it has the record of giving more performances at that house than any play this season.

Still another Western melodrama, this time at the Grand Opera House, where The Card King of the Coast started and thrived all in the most approved fashion.

The Man of the Hour is apparently to stay for months to come at the Tremont.

Paul Revere is the patriotic revival for the stock company at the Bowdoin Square this week. Arthur Matland plays the title role, and Charlotte Hunt is back at her place as leading woman.

Vesta Victoria is again in Boston for her second engagement of the season, and at Keith's she will be the chief attraction on Feb. 21, when the whole house has been taken by the Mystic Surfers.

Julian Hittings, the vaudeville graduate from the Bank of America, heads the bill at the Orpheum.

Terry McGovern and Young Corbett head the house old with the Blue Finks Burlesques at the Howard Atheneum this week. The Mardi Gras Beauties are the burlesques at the Lyceum this week. Watson's Burlesques are at the Columbia, with the special nights added. The Casino Girls Burlesques and the house old are at the Palace. Double vaudeville bills are afforded at Austin and Stine's.

The Castle Square gave the Boston public the most novel during the week. First came the announcement that Charles Miller, the popular Boston boy who had been leading man there and at the Bowdoin Square and the Park had secured the sublease from Ames and Deland, who had conducted the proceedings of the Boston Stage Society there, and would take control. Mr. Miller obtained a strong stock company, including Margaret Wycherly, Leander Edgar, Lillian Ford, George Stuart Christy, Ogden Stevens and others, and The Cowboy and the Lady, never seen here, was placed in rehearsal. No sooner had the public heard this than the second bit came out that John Craig had secured a permanent tenancy for a term of years from the owners of the building, and that he would return to Boston with still another stock company, including Mary Young as the leading woman, taking possession late in the summer. That settles the future of the house, and new moves will be awaited for the new house under contemplation for Ames and Deland at Park Square.

The Bank Officers had a great week with The Boy and the Girl at the Hollis, and made their business hit. Richard Carle cancelled his Milwaukee engagement of The Spring Chicken, and so reached here in time for the finale.

The Mirrors of Thule, a new comic opera, was produced at Jordan Hall to-night by the Knights of Columbus, with book by William A. Leaky and score by John A. O'Shea. It scored hit from the start. The cast: King, George William A. O'Brien; Cherry, Frederick J. Bond; Dr. Aristote Owl, J. Arthur Henderson; Skylark, James A. Scanlan; Anxious Pettigill, John H. Newman; Grand Duke Grumble de Gruffsky, Alfred G. Guthrie; Gen. Utility, William H. Riley; Princess Alice, Florence D. Coughlan; Lady Lilla, Helen M. Cogan; Lady Sena, Lillian Bolton.

There was a hearing before the Legislative Committee last week concerning the permissive age for the appearance of children upon the stage, so as to avoid the ridiculous substitutions which have to be made to get around a law that was never intended to prohibit in such a case. The managers were present with their counsel, and the matter was finally talked over with the lawmakers, who finally agreed to have an entirely new paragraph submitted for legislation dealing exactly with the matter under question, and this is now being drafted with care.

New rules have been drafted by the State Police so as to add safeguards to the cheap theatres where the principal attraction is moving pictures, for which there is such attendant danger. These will be strictly enforced.

The crew of the Olympic, which made the noted rescue of the men of the St. Outburst at sea recently, made a notable party to see The Man of the Hour as the guests of the management of the Tremont.

That great electric sign on Park Street, which has been the eyesore of artistic Boston for several years, was taken down last week.

Julia Marlowe is going to take part in the Shakespearean productions at Stratford on Avon during April, laying Viola, Rosalind and Juliet, supported by English actors, then returning to this country to resume her tour under the management of the Shuberts.

The body of Fanny Barry Sprague, daughter of Mrs. Thomas Barry, was brought in this city for burial. She was the widow of George M. Sprague, and had been on the stage many years, although not recently. Death took place at her home in Piermont, N. Y.

The Grand Opera House has been added to the list of theatres in Boston that give amateur performances on Friday night. The fact is spreading.

Edith J. Chamberlin has returned to Brooklyn after a visit to relatives in this city.

It begins to look as if the Globe might be without a serious musical rival for the summer season in Boston this year. When the Corried company gives its season of one week at the Boston it will be the last time that the organization from the Metropolitan Opera House will be in town, as the new administration has no intention of taking the company on a supplementary tour to the chief cities.

Henry Russell was in Boston for several days last week, but no announcement of his appointment as director of the new opera house here has been made public in Boston as has been done in the papers of the West. He had a busy time for the two or three days that he was in town, but positively nothing was made public at his departure. Indeed, little progress seems to have been made in the project for the past two months. Moving picture theatres seem to build quicker than opera houses.

JAY NEWTON.

## CORINNE FRANCES.

Corinne Frances, whose picture appears here with, is the daughter of W. A. Mason, with whom she appeared for several seasons in vaudeville under the team name of Mason and Frances. Her first venture in dramatic work was as ingenue in the Proctor Stock company in New York. Since then her work in that line has been most successful, and three seasons ago she was featured on the road as Fayline in When We Were Twenty-one. In November of 1906 Charles Frohman engaged her, and this season she is playing Isabel in The Little Church.

## PHILADELPHIA

Old Bills Held Over—William Penn Theatre to Be Sold—Music Notes—Stock—Homes.

(Special to The Mirror.)

PHILADELPHIA, Feb. 17.—Fritz Schell in Mlle. Modiste closed a brilliant two weeks' term at the Broad Street Theatre on Saturday evening. William Collier in his own farce, Caught in the Rain, followed to-night. Maude Adams March 2 in The Jesters; Todman, March 9; Maria Dora, 18.

The Red Mill, with Montgomery and Stone, at the Chestnut Street Opera House, continues to capacity patronage, this being their fourth and final week. Henry Blossom and Victor Herbert visited the stars last week regarding the new play they are working on to be completed by December of this year. The Right of Way opens at this house Feb. 24; Anna Held in A Parisian Model, March 8.

Rose Stahl in The Chorus Lady for the past four weeks played to the capacity of the Garrick Theatre, a compliment she fully deserved. William Faversham in The Squaw Man followed this evening, with a good acting company and had a good reception. Robert Mantell, with repertoire, is due here March 2.

The Round Up at the Forrest Theatre is enjoying big houses and pleasing the public. George M. Cohan's new musical play, with the author in the principal role, will have its first production April 6 at the Chestnut Street Opera House.

The Hair to the Hoorah is in its second and final week at the Walnut Street Theatre to their returns. Amelia Ringham follows for two weeks. Nearly a Run, with Sam Bernard, at the Adelphi Theatre, closes with this week, and thus far, in spite of additions or change in cast, it is not the success expected. Margaret Anglin in The Awakening of Helena Ritchie, comes Feb. 24 for an indefinite term.

The Rose of the Rancho at the Lyric Theatre is in its fourth and final week. The Top of the World, direct from New York City, will fill in two weeks commencing Feb. 24.

The Orpheum Players at the Chestnut Street Theatre are giving His House in Order. The play opened to a large audience this evening. The Primer of Zenda week of Feb. 24; Rupert of Hentzau, March 2; Lost Twenty-four Hours, March 9.

Keller the magician is at the Park Theatre for this and coming week, being his farewell engagement in this city, aided by Howard Thurston. Thomas K. Hines will follow in repertoire March 3 for two weeks.

The William Penn Theatre, West Philadelphia, belonging to the estate of Gustavus A. Wagner, will be sold by order of the Orphans' Court, Feb. 25.

The Four Mortons in George V. Hobart's comedy with music, The Big Stick, is the card for the week at the Grand Opera House. It is full of fun and pleasant surroundings. Patronage continues large. The Vanderbilt Cup follows Feb. 24 instead of The Bad Boy and His Teddy Bears.

Joseph Horitz with his comedy music drama, Our Friend Fritz, opened to a splendid house this evening at the National Theatre. The Four Hottentots in The Fool House follows, Feb. 24.

A four weeks' engagement of Jessie Bonstelle, supported by a capable company, was begun to-night at the Girard Avenue Theatre. The Love Route is the offering for the opening week. Mlle. Nell, week of Feb. 24; Three of Us, March 2.

Eugene Blair and the stock company of Forepaugh's Theatre are giving a forcible delineation this week of The Kreutzer Sonata. Henrietta Vadera has been added to the company, Eugene Blair in The Successors, Feb. 24.

Ada Lewis and Sam Edwards have been added to the cast of Nearly a Hero.

Oscar Hammerstein at the Academy of Music will present Tetrastich in Travesty afternoon of March 19, and Mary Garden in Louise evening of March 26. He receives the same guarantee given the Metropolitan Opera company.

Blaney's Arch Street Theatre: Bedford's Hope. Just the style of play to attract popular priced audiences. Patronage always good. A Fighting Chance comes Feb. 24.

People's Theatre: The Outlaw's Christmas still a good drawing card. Bookings are Anita, the Singing Girl, Feb. 24; A Race Across the Continent, March 2; Superba, March 9. Hart's Kensington Theatre: Lydia Powell in Lottie, the Poor Saleslady, the week's programme. Little Heroes of the Street, Feb. 24.

Darcy and Speck's Stock company at the Standard Theatre appear for work in When the World Sleeps. Bertha, the Sewing Machine Girl, will work here Feb. 24.

Dumont's Minstrels at the Eleventh Street Opera House continue to attract large patronage with unchanged programmes. The patrons here always get full value for their money.

The Philadelphia Orchestra, Carl Pohlig, leader, gave a concert at Wilmington, Del., Feb. 13, and the special train that carried them to this city met with a wreck. Not a member of the eighty-three musicians escaped without bruises and cuts.

Vaudeville notes—Keith's New Theatre: Grace Van Studdiford, Gus Edwards' Blonde Typewriter, with Johnny Staley, Wilfrid Clarke and company, Willy Fawcett Tramps, Felix and Barry, Cooper and Robinson, Niblo and Spencer, Johnnie Johns, Musical Cards, Alexander and Scott, De Chantrel Sisters, Caron and Herbert, Samma, Nanette and Lyman and Cottrell-Powell Tramps.

Majestic: George Barker, Edwin Middleton, Jack Percell, Adrian Adams, Florence Roberts, Beverly De Gray remain the dramatic features.











The Lyric Theatre will be rehearsed in two weeks and play melodramas: **WILLIAM CRASTON.**



## PORTLAND, ORE.

Musical Plays Predominate—David Harum Revived—Items of Interest.

Musical comedy had its inning at the Hotel for the past week. First George Washington, Jr., 2-3, Frank Daniels in The Tattooed Man finished out the week 6-8 and kept his audience in a good humor at each performance. In Wolf Hopper in Happyland 10-12, Grace George in Divorcement 13-15.

At the Marquess Lee Willard in The Country Suite gave a single performance 10 to an appreciative audience. Mr. Willard's treatment of his part was delightful. Arthur Elton in the role of the Deacon did a finished bit of work. The support was sufficient. The leading woman, Aris Lohdell, was pretty and girlish, and Henry Woodthorpe and M. J. Hookey gave good accounts of themselves. The Red Feather, better and fresher than ever, with Cherish Simpson, greatly to the satisfaction of many of her admirers here, in the prima donna role, filled out the week 11-13. Another charming young woman with a voice that compelled attention was Margarette Johnson, who appeared as Anita. The efforts of Julia Curtis as the little milliner were crowned with success. Kerry Gore follows 9-15.

William Gleason, the veteran character actor of the Baker Stock Co., started this week in David Harum at the Baker 2-6. The part of the unctuous old country banker and horse trader fitted this popular actor like a glove. His character in the play had little to do. Miss Collins Gleason played the role of Aunt Polly Mabee perfectly. Howard Russell did an artistic bit of work as Chet Tinsam. Donald Bowlin, James E. Thompson, and Gray and Graham. The four players were featured in Fantasy for the week 2-10. The balance of the bill consisted of Cal Stewart, Mrs. Stewart and Glen Mages, Myrtles, and Fred Baum.

Mrs. Thomas Carreno met with an enthusiastic reception at her concert at the Marquess Theatre 10. The concert was under the direction of Lois Steers and Wynne Cuman, and both music and society were well represented in the large audience which crowded the theatre.

Miss Barney and Mr. Webb have secured their connection with the Baker Co. Mr. Baker has returned from a trip to Europe, and will play leading roles with the company for three weeks, opening in The Bishop's Carriage 14, and will then be followed by Blanche Stoddard for an engagement of a few weeks. JOHN F. LOGAN.

## PROVIDENCE.

The Great Divide—Benjamin Chapin a Good Lincoln—A Wild Deer—Vanderbilt.

The Great Divide was presented at the Providence Opera House, and made a good impression on the large house. Edith Wynne Matthews and Henry Miller headed a fine cast, and were well received. Edith Wynne and co. opened 12 for the balance of the week in The Orchid. Margaret Anglin, in The Awakening of Helena Rubens, 17-19. Madame Mathews, in repertory, 20-22.

Thomas R. Shea opened a week's engagement at the Empire 11, presenting The Belle of the morning and the Soldier in the evening. Dr. Jekyll and Mr. Hyde was also given during the week. Very good houses. From Sing Sing to Liberty 17-22.

Benjamin Chapin and co. in At the White House, with Mr. Chapin as Abraham Lincoln, headed the bill 11-15, with other acts by Felix and George the Nichols Sisters, the Klamms, Paul and Nettie Peters, the Hays, Murray K. Hill, the Labanans, Nibbs and Spencer, Madame Botani, Joe and La Vera Hookey, the Madams, and Captain Winton's sea lions. Large houses. Lady's A Night on a House Boat and others 17-22.

The Harriett Gray Beanties had good houses at the Westminster 10-15. Rice and Barton's co. follow 17-22.

At the Imperial there was a good bill by the High Jinks Burlesques. Champagne Girls 17-22.

The third and last concert of the season by the Boston Symphony Orchestra was given at Industry Hall 12. Providence was the first of the cities visited by the orchestra, to say farewell to Dr. Karl Muck, the conductor, who is to return to Berlin. A brilliant and popular programme was rendered and enjoyed by a large audience.

Madame Nordica, Walter Damrosch, and the New York Symphony Orchestra appeared in a Wagner programme before a large gathering at Industry Hall 14. Francis Macmanus, violinist, in a solo concert at Industry Hall 15, assisted by Madame Soles Van Dyke and Her Richard Haganman.

A wild buck deer from the wilderness of Rhode Island dashed through the streets last Friday and into the lobby of the Westminster Theatre and on to the balcony stairs. By this time a policeman and Manager Harry Perkins were on hand, and after a desperate fight caught the deer. The animal was "going home" when he entered the theatre lobby, and swinging down didn't bother him a bit, and he went right through them. The deer, which was untamed, has been added to the menagerie at Roger Williams Park.

The Albee Opera Stock Co., which played for a few weeks last Spring at Kew-Forest, is to be seen again this Spring. The co., which Milton and Margaret Albee provided, made quite a hit here, and several of last season's favorites have been re-engaged. A season of comic opera will be given at the close of the vaudeville season, and preceding the regular Summer season of the Albee Stock Co.

HOWARD C. RIPLEY.

## SEATTLE.

The Seattle Orchestra—Grace George in Divorcement—Coming Attractions—Items.

At the Moore the Seattle Symphony Orchestra, under the baton of Walter Damrosch, gave its third regular symphony concert, which was given at Industry Hall 12. The business was fair. Grace George, in The Divorcement, 5-8, matinee 6, delighted medium and large houses. H. Reeves-Smith showed his ability to good advantage in M. Hookey in The Divorcement, 9-12, in an excellent co. The next attraction was George Washington, Jr., 6-8, with matinee 9, which pleased medium houses. In the cast were Carter De Haven, Lola Hoffman, Flora Parker, and other clever artists. The Seattle Orchestra 9-12, Frank Daniels in The Tattooed Man, 9-12.

The Grand was dark 2-3, due to the fact that the engagement with the "Way Down East" co. had been cancelled for some reason. Grace 10, under the auspices of the Ladies Musical Club.

As told in the Hills 2-6 was the offering at the Seattle. It was presented by a good co. before medium and large audiences. The Country Suite 9-13. At the Loche House, Seattle, 13-15, drew good business. William Dowling was clever and skillful in the leading role. In the cast were Allison May, Margaret Oswald, Julia Walcott, Henry McLean, Frederic Charles, and others, who lent good support. Same co. in The Pic 9-15.

The offering at the Third Avenue was The Bowerly Girl 2-6, which drew audiences that averaged fair houses. The Courier's Wife 9-15.

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## NEW ORLEANS.

Nat Goodwin in The Entertainer—The Stock Companies—Notes—Vanderbilt.

Nat Goodwin and his competent co., presenting The Entertainer, was the attraction of the week at the Theatre Feb. 15. Like others constructed expressly for Mr. Goodwin, this play is an exception to the rule, and sells Mr. Goodwin's peculiar style of acting admirably. Goodwin was strikingly handsome and intelligent in her work. Cheesey Ghost 16-22.

The Baldwin-Madville Stock Co., at Henry's Lyric Theatre presented West and Miss 9-15, with the odorous Gamble and Mabel Montgomery in the lead. The Unwritten Law 16-22.

The Milano Opera Co., at the French Opera House continues giving excellent performances 9-15. La Traviata was sung 6, matinee, with Miss Adeline Padovani and Mr. Padovani in the principal roles. Padovani, with Miss Padovani, singing the title role, was the evening's star, and this offered sister achieved another triumph. Fortini 11, Carmen 12, Carmen 13.

The Winter Garden Opera Co., at the Winter Garden, put on American-made plays during the week. The co. is giving a splendid account of itself, and the attendance is proving satisfactory. Ada Hende met with her usual flattering reception, which is at all times deserved. Lillian Hillard, Jean Inghram, Claude Adams and the programme were prominent in the cast. Fra Diavolo 16-22.

The Harry Burke Stock Co., at the Dauphin Theatre, presented The Heart of the Matter 9-15. Madame Thorne, Lillian Hillard, Jean Inghram, Claude Adams and the programme were prominent in the cast. Fra Diavolo 16-22.

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## BUFFALO.

Maria of the Lowlands—Bertha Kalich Gives a Magnificent Performance—Vanderbilt.

Theatregoers of this city were given the treat of the season, Feb. 16, at the Lyric, when Bertha Kalich appeared in Maria of the Lowlands to large and cultured audiences. Bertha Kalich is without doubt the queen of tragedy of the American stage, and her part which is one that offers her every opportunity to show her consummate ability as an emotional actress. It will suffice when I say, with one of the local reviewers, "her enactment of Maria must be seen to be appreciated and enjoyed." Henry Kolker's Maria is a fine bit of characterization and worthy of his reputation as a studious actor. Bernard Caranahan, a Buffalo boy, plays the difficult part of Tamas in the great excellent support. The cast of the Lyric is a fine one, and the city was pleased to see the rapid progress this young man has made and predict great things for the future.

Grand Stander and Theodore Roberts in The Night of Way at the Star week 10 offered great pleasure to a large audience.

The sixth week of comic opera at the Lyric began with the Lyric Opera Co. at the Lyric, which proved to be the best so far this season. Then appeared in advantage were Miss Lichter, W. D. Stewart, Henry Kolker and the Lyric Opera Co. The Lyric Opera Co. at the Lyric, which proved to be the best so far this season. Then appeared in advantage were Miss Lichter, W. D. Stewart, Henry Kolker and the Lyric Opera Co.

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## CRIED AND SCRATCHED

All the Time—Baby Covered with Torturing Scratches—Doctor Said Sores Would Last for Years—Perfect Cure by Cuticura.

"My baby niece was suffering from that terrible torture, eczema. It was all over her body but the worst was on her face and hands. She cried and scratched all the time and could not sleep night or day from the scratching. I had her under the doctor's care for a year and a half and he seemed to do her no good. I took her to the best doctor in the city and he said that she would have the sores until she was six years old. But if I had depended on the doctor my baby would have lost her mind and died from the want of aid. But I used Cuticura Soap and Cuticura Ointment and she was cured in three months. Alice L. Dowell, 4760 Easton avenue, St. Louis, Mo., May 2 and 30, 1907."

## SALT LAKE CITY.

From New Ja Unda Tom's Cable—Robert Kelsey and Effie Shannon—Vanderbilt.

The notorious "Tom Show" given by the members of the Salt Lake From Club 1, at the Salt Lake Theatre, started the season and turned many away. It is said to say that if the spirit of Utah was here, it would have been looked on as a disgrace to have recognized his own cabin, so completely had it been metamorphosed into a place of sin and depravity on local opinion. It is said to say that if the spirit of Utah was here, it would have been looked on as a disgrace to have recognized his own cabin, so completely had it been metamorphosed into a place of sin and depravity on local opinion.

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**DRAMATIC COMPANIES.**

way, Pa., 18, Mt. Jewett 19, Dunkirk, N. Y., 20  
St. Catharines, Can., 21, Hamilton 22, Gall 23  
Quak 24, North 25, Bradford 27, Oshawa 28  
Pt. Hope, Mich., 29, Saginaw Mar. 1-4.  
Elliott, Donald (Harry R. Harris, mgr.): Indian

MISSOURI GIRL (Eastern; Geo. Bodel, mgr.): Wash-  
ington, D. C., 18, Salem 19, Monongah 20, Man-

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[illegible]

supr.); Hannibal  
Hodges, 24, 25.

TWENTIETH CENTURY MAIDS (Maury Kraus  
 mgr.): Duluth, Minn., 16-22.  
 VALENT PAIR (Bob). Manchester, mgr.: Scranton,  
 Pa., 17-19, Reading 20-22.  
 WASHINGTON SOCIETY GIRLS (Law Watson, mgr.):  
 Baltimore, Md., 17-22.  
 WATSON'S BURNERS (W. R. Watson, mgr.):  
 Boston, Mass., 17-22.  
 WORLD BEATERS (J. Herbert Mack, mgr.): Philadel-  
 phia, Pa., 17-22.  
 YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.):  
 New York city 17-22.

CIRCUSES.

MORRIS AND BOWEN'S WINTER CIRCUS: San  
 Francisco, Cal., Jan. 12-Indefinite.

MISCELLANEOUS.

BOSTON'S ANIMAL SHOW (Frank C. Boston,  
 mgr.): Norfolk, Va., Indefinite.  
 CHICAGO LADIES' ORCHESTRA (D. H. Had-  
 mann, mgr.): Guthrie, Okla., 17-22. Tulsa 23-25.  
 GAZARD'S BAND (Howard Few, mgr.): Atlantic  
 City 9, Pa., Feb. 1-4 and 5.  
 FAULT LIFERAMA (Emil Giron, mgr.): Scranton,  
 Kan., 17-18, Lyndon 20-22, Burlington 27-29, Blos-  
 som 30, Mar. 2-4.  
 FAYE TAYLOR T. Fay, mgr.): Allentown, Pa.,  
 17-22. New Britain, Conn. 24-25.  
 FICHNER'S EXPOSITION ORCHESTRA: Bath-  
 Creek, Mich., 18, Lansing 19, Fenton 20, Charlotte  
 21, Kalamazoo 22.  
 FINE, MR. AND MRS. HERBERT L. HYPO-  
 TISM (H. L. Flint, mgr.): Elgin, Ill., 17-22. Mad-  
 son, Wis., 24-26. Goshook, Mar. 2-7.  
 GOLDEN BULL COMEDY (Gardiner Bros., mgrs.):  
 Griffitts HYPOCOTIC COMEDY (O. R. Griffitts  
 mgr.): Madison, Wis., 2-23, Galveston 23-25.  
 HARTFORD MUSICAL CLUB (Willie Ray, mgr.):  
 Birmingham, Mich., 18, Yale 19, Kingston 20, Oxford  
 21.  
 KELLAS AND THURSTON (Dudley Meadows, mgr.):  
 Philadelphia, Pa., 17-19, Jersey City, N. J., Mar. 1.  
 KIRBY BAND (E. P. J. Power, mgr.): Orange-  
 burg, S. C., Artistic 23, Crowley, La., 25, Opelousa,  
 La., March 25, New Orleans 27.  
 LITCHFIELD, NEIL, TRIO: Marion, Ind., 18, Brie-  
 hard 19, Van Buren 20, Greenport 21, Milroy 22,  
 23, 24, 25, 26, 27, 28, 29, 30, Grand 31, February  
 burg 22, February 23, La Center, Ky., 25, Har-  
 den, Mo., 26, Murray & Owenston 4.  
 PAIN'S SKEUION OF VESUVIUS (Al. Delmon-  
 mgr.): Lancaster, Va., July 1-Indefinite.  
 PHINEAS O. O. BAND (O. C. Phineay, mgr.):  
 Norfolk, Va., July 22-Indefinite.  
 POWERS, FRANK J.: Waupun 17-22.  
 PRESCOTT AND EDNA MAY MAGOON (F. W. W.  
 mgr.): Wagon, mgr.: Brockton, Mass., 17-22, Brock-  
 ton, Mass., 23-25.  
 RAYMOND, GREAT (Maude F. Raymond, mgr.):  
 Rio de Janeiro, Brazil, 20-Mar. 18.  
 SAGE, MR. AND MRS. (G. M. J. Haulton, mgr.):  
 24, 25, 26, 27, 28, 29, 30, 31, Waco, Tex., Mar. 2-7.  
 SEVINGALA, ORIGINAL (Walter C. Sevingala, mgr.):  
 Trenton, N. J., 17-22, Paterson 23-25.  
 SOUNA AND HIS BAND: Baltimore, Md., 17-22.  
 SINGALA, GREAT (O. H. Widgar, mgr.): Goshen-  
 Ind., 17-22, Marion 20-22.  
 WALDEN (Walter Callahan, mgr.): Titusville 18, 20

OPEN TIME.

KENTUCKY—Henderson—Park Theatre, Feb. 27-28.  
 March 1, 2, 3, 4, 5, 10-12, 13, 22, 24-27, 31.  
 MICHIGAN—Chubbuck—City Opera House, in Feb.  
 March.  
 NEW YORK—Ochsos—Opera House, March 2-7, 9-14,  
 16-21, 30-April 4, 27-May 2, 4-31.  
 DENVER—Ochsos—Opera House, March 2-6, 11-14,  
 24-31, April and May.  
 OHIO—Caldwell—Opera House, Feb.  
 FINDLAY—Gillette—March 2-12, 30-June 1.  
 PENNSYLVANIA—Latrobe—Showalter's Theatre  
 Feb. 25-28.  
 New Kensington—Opera House, Feb. 27-28, March  
 1-17, 19-21, April 1-3, 7-19, 21-30.  
 Philadelphia—Pine's Opera House—Feb. 24, 28, 29,  
 March 4, 7, 12, 14, 16-23, April 1, 5, 9-11, 12,  
 24, 26, 27, 31.

MATTERS OF FACT.

Helen Ray and Homer Mills, who recently rejoined  
 the Spotters in the parts of Helen Chester and Jo  
 Dosty, have been securing many flattering notices  
 from the press. This is especially true in Ken-  
 nosa City, where the company appeared recently.  
 Miss Ray and Mr. Mills will consider others for  
 summer stock.  
 The Edgar & Werner Company, 63 East Nineteenth  
 Street, has a large lot of entertainment novelties  
 printed and in type. Inquiries and correspondence  
 come both from amateurs and professionals who are  
 looking for really new ideas.

BORN.

GILBORN—A son, to Mr. and Mrs. James Gilborn  
 (maile Russell Webster), at Portland, Oreg.,



# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

THREE SKETCHES, AN AEROBATIC SPECIALTY AND A SMART MONOLOGUE.

Valerie Burgess and Company, The Joettie, Omega Trio, Sam Stern, and H. Burton and Company Offer Acts of More or Less Merit.

The following new acts were seen in the local theatres last week:

### An Actress Heroine.

Valerie Burgess is extremely popular in Brooklyn. A Minnie representative "tubed" and trolleyed over to Keeney's Theatre on Thursday afternoon, and despite the extremely foggy, rainy day, found the little playhouse packed with an eager, enthusiastic crowd that almost overflowed into Fulton Street. There were other numbers on the bill, of course, but apparently they were simply tolerated while the crowd waited for Miss Burgess. When she did appear it was the signal for an ovation, and as almost every line she spoke got a round of applause, a good deal of the dialogue was lost. That did not matter to the Brooklynites, however, as there is plenty of action in Miss Burgess's new offering, "The Morning After the Play," written for her by Willis Steele. As in nearly all of Miss Burgess's sketches, she impersonates a clever young woman, who has to fight down opposition on the part of those who do not wish her to marry the man she loves. In this play she is an actress who arises at noon on the morning following a new production, only to find that the critics are unanimous in condemning the play and the players, including herself. Utterly disgusted, she announces that she will marry the man of her heart as he is, and give up the stage. Of course the man in the case, who is the son of wealthy parents, drops in, proposes and is accepted. A married woman, with whom he has been having a little flirtation, enters during the youth's temporary absence, and excites the jealousy of the actress by declaring that the young man belongs to her. The three meet and have it out, with the result that the married woman retires in confusion, leaving the lovers in each other's arms. The play is conventional, but is made amusing and interesting by Miss Burgess's boundless energy and skill. Her reading of the criticisms was a treat, and her work throughout the play was quite up to her high standard. Herbert Warren, who played the lover, looked well and looked distinct. Emma Campbell as the flirtatious woman, Helen Vassar as a maid, and Arthur Rose as a butler, were quite satisfactory. Miss Burgess got so many curtain calls that there must have been a great many Brooklyn husbands whose suppers were late on Thursday evening.

### Fun in Ripe Fruit.

It remained for the Omega Trio at Pastor's to discover the fun-making possibilities of an over-ripe banana. The banana was the real star in the sketch, Sweetie's Finish, and when it began to act the human beings in its support took back seats. It began quietly, but soon got warmed up to its work, and when it landed in the eye of one of the men it simply brought down the house, and the laughter that followed lasted for over a minute. There would probably have been a riot if there had been, say, a hundred bananas in the company, since the one that did appear was so extremely amusing. The fruit was supported by William Bartell, late of Bartell and Morris, who was very good as a silly kid with a hare lip; James T. Crowley, who exhibited a thick Dutch dialect and a pair of very nimble feet, and Georgia Ahl, who helped to add life to the proceedings.

### Very Fine Acrobatic Work.

The Joettie, a European gymnastic act, was seen at the Union Square last week. They have some tricks that are almost sensational, and they aroused a tired audience to unusual demonstrations of approval. There are three illitians and three adults in the act, and much of the work consists in the tossing of the youngsters in Riple style by one of the men, who lies on the usual apparatus, which is supported upon the knees and shoulders of another, who in turn rests upon a table. This brings the foot-jugglers to a high point, and the danger is all the greater on that account. The youngsters are extremely agile and work with a spirit that calls for the highest praise. A spectacular finish shows two of the boys being juggled on a long pole, sitting in little boats with flying sails. The effect is excellent.

### A Racing Sketch.

For Daddy's Sake is the title of a little melodrama presented at a trial performance at the Family Theatre in Harlem on Friday evening last by H. Burton and company. The sketch has been done in London and other English cities and is an established success on the other side. Its production was a rare treat for the patrons of the Family, who are not accustomed to acts of so elaborate a character. There are five people, a horse and special scenery used in the act. It has a good plot, comically and briskly told, with plenty of comedy, and the work of Mr. Burton and his associates won the warmest kind of approval. There should be no difficulty in booking the sketch, as it contains all the elements of popularity.

### A Character Vocalist.

Sam Stern, who made his debut at Pastor's should have had a much better place on the bill. With a little training he should soon be able to challenge Joe Welch for the championship in Yiddish and Italian impersonations, as he shows great cleverness in portraying types of character seen on the East Side. He has evidently studied his characters at close range in the slums, and gives natural and photographic representations of the oddities of the two races. He has a good baritone voice that he uses with excellent effect in his parodies, and, taken all in all, shows great promise of developing into a first-class dialect comedian.

### In Uncle Sam's Uniforms.

The Century Comedy Four (James Horton, Ward Burton, Frank Carroll, and Joseph Shaw) offered a new act at Pastor's, in which they make a neat appearance and are backed up with a special setting that must have cost quite a large sum. It shows the ocean and a dock to which is moored a steam launch, containing three naval officers and a seaman wearing the regulation uniforms. The act consists of the usual amount of singing, with some comedy, all of which seemed to make a strong appeal, and brought numerous encores.

### WILKES-BARRE HOUSE OPEN.

The Lustrum Theatre, Wilkes-Barre, Pa., was formally opened Monday, Feb. 10, as a burlesque house. The theatre was designed by W. H. McElhatrick, and was erected by the Engineering Contracting Company of Baltimore. It has a seating capacity of 1,600 persons, 650 on the first floor, 400 in the balcony, and 500 in the gallery. There are fourteen private boxes, each having seats for six persons. The theatre is owned by the Wilkes-Barre Amusement Company and will be booked by the Empire Circuit Company. The attraction for the first performance was the Twentieth Century Girls.

## THE KEITH AND PROCTOR THEATRES.

Excellent Bills Headed by May Irwin, Eva Tanguay, Vesta Victoria and Others.

### Union Square.

Clayton White and Marie Stuart in "Cherrie" were the headliners and easily carried off the honors. They were in very fine humor for entertaining and kept the house humming with laughter. Laidie Cliff danced his way into favor and his songs went well. Frank Bush had a very late place on the bill, and seemed to feel it keenly, as his work was by no means up to his usual standard, for which he can hardly be blamed. The Dillon Brothers were more fortunate and enjoyed several recalls. Some of their songs would be all the better for a little editing. The Morand Sisters, those engaging minims, paired with their new and old songs. Lina Mansard and her splendid horse and dogs was a novel and pleasing feature. Morris and Morris created no end of amusement with Fun On a Broom Handle, and La Belle Voila won favor with her neat contortions, songs and dances. Reena, the impersonator; Watson, the magician, and George C. Hardon and company in a rural sketch were also in the programme. The act of the Joettie is reviewed elsewhere.

### Fifth Avenue.

May Irwin topped the list and sang several songs and recited some little verses. The large laughing hit of the week was scored by Will H. Murphy, Blanche Nichols, and company in From Lass to Uncle Tom. The good old skit grows funnier with every repetition. Walter C. Kelly entertained here as well as at the Colonial and scored strongly. John Hyman and Lella McIntyre were vastly amusing and the Klumura Japs won favor with their smart work. Henry Clive, an extremely clever magician, who has a very good line of amusing "patter," was thoroughly enjoyed. Delmore and Lee opened the bill and were followed by Charles and Fanny Van. Both acts were well received. The pictures closed as usual. Business was very large all week.

### Fifty-eighth Street.

Eva Tanguay and Vesta Victoria were the equally featured headliners, and the result was a rush of business that made the ticket-sellers busy. Every inch of space in the big auditorium was filled at every performance, and on several occasions seats had to be placed on the stage to accommodate the throngs. Fifty-eighth Street for the first time in many months felt the annoying presence of the speculators, who sent a success no matter how far it may be from Broadway. The rival comedienne put forth their best efforts and both made big hits. Miss Tanguay sang six songs, and being "cyclopic" finished her turn in seventeen minutes, but they were seventeen of the glistering minutes that the East Side has ever known. She made many bows and several short speeches, and was altogether a whooping success. Miss Victoria is more leisurely in her methods, and her seven songs lasted forty-five minutes. She sprang a surprise in the shape of a new song called "All I Get from the Ice-man is Ice." It was the last song on her list, and extended her time and her popularity wonderfully. The programme positions of the rivals were about the same as they were at the Colonial. Miss Victoria being fifth and Miss Tanguay seventh on the bill. Ward and Curran came in between, and The Terrible Judge made the spectators hold their sides as usual. Ward's humor is still dry, and Curran's voice and mimetic ability have lost none of their attractiveness. Mr. and Mrs. Harry Thorne and company, in their old, reliable skit, An Uptown Flat, brought down the house. Lind, the female impersonator, sang, danced, posed and fooled everybody until he removed his wig. The Duffin-Seday Troupe sustained their reputations as splendid gymnasts, and Clifford and Burke entertained cleverly with colored humor and songs. Clement de Leon, the billiard ball expert, opened the bill, and the pictures closed it. This red-letter week will long be remembered by everybody concerned.

### 125th Street.

An uncommonly strong bill served to attract the largest audiences of the season, and enthusiasm was the watchword all week. Robert Hilliard in As a Man Sows gave an earnest, forceful performance and was well supported by his clever company. Taylor Granville in The Star Boat, with its stirring climax, was watched with keen interest, and the boxing match brought the audience to its feet. This act seems to be a powerful drawing card for all sorts and conditions of people. The Elmore Sisters and a comical, versatile bout in which the irrepressible Keats had everything her own way. Several new acts have been added to the act, and it is smoother and funnier than ever. Mayme Remington and her "picks" held their own very nicely indeed. This act is full of ginger and dash from beginning to end, and the clever and painstaking Miss Remington is a host in herself. Her little assistants are as bright as the stars of the sky, and could wish to see. Lovers of high class music were delighted with the playing of the Losky Quintette. Charles Kenna talked, sang, pantomimed and carried on generally in a manner that won several dozen hearty laughs. The De Vole Trio, ring experts; Elsie Faye, Blisset and Miller, and the pictures were well received.

### PERFORMANCES AT PANAMA.

A very interesting letter has been received from E. P. Sine, of Panama, telling of the starting of a little amusement enterprise on the isthmus. On Monday, Jan. 20, the initial entertainment was given by the Amos Amusement Association, consisting of an amateur minstrel performance at the Metropole Theatre. The opening song was "The Homestead Yankee," and other selections were "Streets of New York," "The Lemon Tree" and "The Waning Honey-moon." The end men were E. A. Keeling, R. A. Wadsworth, G. W. Lyon, and A. T. Brown, and L. A. Connelly sat in the centre. An olio of five numbers followed the minstrel performance. Among those who took part were C. K. Rousewell, W. R. Mead, W. G. Manley, L. T. Starnes, E. W. Heverly, R. C. Poole, E. M. O'wry, A. Sale, M. R. Pitts, R. R. Toomey, W. H. Walsh, and M. A. James. Miss Henshaw at the piano and Mr. Tully with his violin comprised the orchestra. E. P. Sine and E. A. Keeling directed the entertainment, which was well attended.

### RAISULI MAY GO ON THE STAGE.

It was reported by cable from London a few days ago that Raisuli, the famous bandit, has been engaged to appear in a big spectacle at the Hippodrome. The consent of the Foreign Office is said to have been obtained, and sensation seekers are on tiptoe with expectation, looking forward to Raisuli's debut. It is only a few days since Raisuli was paid a big ransom for the release of the Cold Sir Henry McLean, a British subject, whom he had captured and held for several months.

### ORPHEUM CIRCUIT EXTENDED.

The Sullivan-Considine theatres in Seattle, Spokane, Portland, and Butte, will hereafter be booked by the Orpheum Circuit office, arrangements to that end having been completed a few days ago. This plan will give performers several more weeks of work, and will make the long journey to the Far West well worth while.

## ALHAMBRA.

Nat M. Willis Makes His (New York) Reappearance as a Vaudeville Entertainer.

Nat M. Willis made his first appearance as a vaudeville act in Manhattan this season, and again proved that he is a past-master monologist. His material is breezy and is delivered with a snap that makes it doubly acceptable. He makes the fatal error, however, of "dropping into poetry," and the serious recitation that came at the end of his act was like a wet blanket on a cheerful fire. Grace Van Stoddard, with her repertoire of songs, came in for her share of applause. Wilfred Clarke and company scored tremendously in What Will Happen Next? Staley's Transformation act created a good deal of comment and surprise, the trick scenery being very puzzling. Madame Bonny and her pets were a treat for the children of all ages. Clayton Kennedy and Mattie Bonny were very happy in The Happy Medium, and their efforts were thoroughly appreciated. Spinnelli Brothers and Mack won laughs with their acrobatic contortions, and the Misses Delmore entertained very nicely with songs and instrumental selections. Schenck Brothers and the vitagraph were the other numbers. Business was very large.

## HAMMERSTEIN'S VICTORIA.

George Evans, Ryan and Richfield, Bessie Wynn and W. C. Fields Score Big Hits.

The honours last week were about evenly divided between George Evans, Thomas J. Ryan, and Mary Richfield, and W. C. Fields. Mr. Evans organized the audience into a singing society, and in this way helped his songs to popularity. His "whistles" were adapted to suit the crowd, and he went like a whirlwind. Ryan and Richfield in Mag Haggerty's Father had the house roaring from seat to finish. Mr. Fields, as usual, in his quiet but effective and original way, won many a hearty laugh. In his own specialty Fields is simply imitable. Bessie Wynn was also a well liked feature, and her charm of manner, as well as her carefully selected songs, made a splendid impression. James F. Dolan and Ida Lenhart were very amusing in their burlesque skit, and the poses of Miss Chester's dog won favor. Emma Francis and her Araba, in a whirlwind dancing act; the Mirano Troupe of acrobats, Slater and Williams, and the vitagraph rounded out the programme.

## COLONIAL.

Surat and Gould, Clarence Wilbur, Clarice Vance, and Walter C. Kelly Score.

Valeria Surat and William Gould were the headliners and had no difficulty in winning encores with their songs and sayings. Miss Surat had several surprises for the women in her new gowns which are a few weeks ahead of the times, as usual. Clarence Wilbur and his assistants, including the O'Connor Sisters, kept things going quietly, smartly and convincingly as ever, was recalled again and again, and exhausted her repertoire before the audience was satisfied. Walter C. Kelly told stories of the people of the sunny South that were convincing, and was one of the big hits of the week. The Military Octette played, marched and sang with great success. Mr. and Mrs. Allison, though on early, had everything their own way. Mrs. Allison's portrayal of the Swedish servant seemed to touch a responsive chord among the women, who laughed till they cried. Jewell's maskings, Ella Etolite's horses, Fred Zobelie, and the pictures completed an excellent programme.

## PASTOR'S.

Mr. and Mrs. John T. Powers, Century Comedy Four, and The Vyness Art Leaders.

Mr. and Mrs. John T. Powers played a quick return engagement, heading a fairly interesting bill, that embraced several novelties, including acts by the Century Comedy Four, the Omega Trio and Sam Stern, which are reviewed elsewhere. The Vyness scored in their musical act and were encores. De Rema and Ladue did some smart tricks in the comedy acrobatic line. Conlin and Steele sang, danced and played the piano cleverly. William Cahill offered his Irish monologue and songs with excellent results and was one of the best numbers on the bill. McKeever and Sandry, Dunn and Barry, Annette Duval, Hilda, who makes a specialty of escaping from handcuffs, and the vitagraph rounded out the programme.

## V. A. F. TAKES FIRM STAND.

At a recent meeting of the Variety Artists' Federation, held in London, a resolution was passed to the effect that none of the members should appear at any charity matinee, anniversary benefit, etc., without the permission of the Executive Committee, and when members were allowed to appear that 25 per cent of the proceeds were to be devoted to the V. A. F.'s benevolent fund. The first manager to run foul of the new rule was Oswald Stoll, who had arranged a charity performance at the Grand, Birmingham. Mr. Stoll did not ask permission to run the benefit, and as the V. A. F. on his bill refused to appear he wired his manager to give the benefit with local talent and to have posters printed announcing the reason for the mediocrity of the programme. This question is likely to stir up a good deal of discussion, as there are innumerable benefits given every year in England. The latest reports show that both sides are very firm and neither seems disposed to give in. Mr. Stoll has declared very emphatically that the V. A. F. cannot boss the managers, and the V. A. F. reports that it will stand by its declaration. Mr. Stoll has threatened as a retaliatory measure to close the thirty-three theatres controlled by his company for the entire summer, which will mean that over 4,000 persons will be thrown out of employment for three months.

## KELLY PLAYED TWO HOUSES.

Walter C. Kelly was a fortunate individual last week, as he drew salaries at the Fifth Avenue as well as at the Colonial. On Monday afternoon Julian Rose had a misunderstanding with the orchestra leader and did not appear for the rest of the week. His place was taken by Mr. Kelly, who has a robust constitution and good vocal chords and was quite equal to the task of doing four turns a day. The arrangement was made with the consent of Percy G. Williams, who controlled Mr. Kelly's services for the week. Good monologues are very scarce, and that is why Mr. Kelly was able to be of service to Keith and Proctor and also added a tidy sum to his bank account.

## CARTOONISTS TO PERFORM.

Two more well-known cartoonists have joined the ranks of those that have already come into vaudeville. They are Victor Gilliam, whose political cartoons have been well known for a generation, and Archie Gunn, whose specialty is the drawing of attractive girls. Both artists have prepared turns of a novel character that they hope will prove pleasing to those who have admired their work in various publications. Mr. Gilliam has a twenty weeks' contract over the Keith and Proctor Circuit.

## PICTURES AT UNION SQUARE.

Famous Old Theatre Will Undergo Another Change in a Few Days.

The Union Square Theatre, which had had an eventful history, will be given over to the motion picture style of entertainment on Monday, Feb. 24. The last regular vaudeville entertainment will be given on Sunday evening, Feb. 23, and beginning at ten o'clock on Monday morning the pictures will replace the performers, and any passer-by, with a dime to spend, can drop in and occupy an orchestra chair until eleven in the evening if he wishes. For 25 cents he can secure a box seat and see the films go through their merry round.

There have been many changes along the old Rialto during the past few years, and people that knew the neighborhood in its prime would hardly recognize it now. The character of the audience at the Union Square has changed entirely with the altered conditions, the old patrons having found new theatres nearer to their homes. Penny arcades and 5 and 10 cent theatres are the favorite resorts of those that now frequent Fourteenth Street, and the Keith and Proctor management, seeing the drift of things, will simply cater to the only kind of patronage that can be made profitable under existing conditions. With the Twenty-third Street and the Union Square eliminated from the list of first-class vaudeville theatres, the number of houses devoted to this class of entertainment is materially reduced. The performers' loss is the picture-man's gain, but the actors hope that the picture craze will pass away, and that before long they will come into their own again. The Union Square Theatre will hereafter be known as the Bijou Dream in Union Square.

## THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Quinlan and Mack, Cook and Sylvia, Inness and Ryan, Charles Oro and Signa Ott, Maxwell and Dudley, Sam Morris and company, D'Elmer Brothers, Lynne and Lynne, Wynwood Sisters, Wyngard and Wyngard, Louis Gartin, Tara and Tara.

KEITH AND PROCTOR'S FIFTH AVENUE.—Minnie's Sellman and William Brewster, Joe Welch and company, R. G. Knowles, Ella Snyder and company, Grace Asard, Avery and Hart, Buffalo's monkeys, Herra Family.

KEITH AND PROCTOR'S UNION SQUARE.—Clifton Crawford, George Whiting and Melanotte Sisters, Nick Long and Ideline Cotton, Tourbillon Troupe, Mayme Remington and "picks," Mr. and Mrs. Howard Truesdell and company, Emma Francis and her Araba, and others.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Will H. Murphy and Blanche Nichols, Hyman and McIntyre, Frank Bush, Elsie Faye and boys, Schenck Brothers, Watson and Little, Burke and Newton, The Piquays.

KEITH AND PROCTOR'S 125TH STREET.—Bessie Wynn, Robert Henry Dodge and company, Fred Ray and company, Madame Etolite's horses, Piccolo Midgata, Dillon Brothers, Patsy Doyle, Lind.

COLONIAL.—Nat M. Willis, William Courtleigh and company, Bessie Lloyd (American debut), Eddie Leonard and the Gordon Boys, Five Majors, Bessie's musical house, Lois Cotton, Work and Ower, the Strollers.

ALHAMBRA.—Marie Lloyd, Josephine Cohan and company, Fred Mills, Albert Whelan, Willard Simon and company, Felix and Cairn, Charles L. Fletcher, Urban and Son, Willie Hale and Buster.

HAMMERSTEIN'S VICTORIA.—A Night in the Slums of London, Lily Lena, White and Stuart, Belle Blanche, Vance the Mad Musician, Joe Hart's Crickets, Kennedy and Rooney, Klumura's Japs, Alexander and Bertie.

## The Burlesque Houses.

DAVER.—The Oriental Coy Corner Girls proved an excellent drawing card, and large houses were the rule throughout the week. The burlesque and olio were well received, and the various performers were rewarded with applause. This week, Yankee Doodle Girls.

GOTHAM.—Miss New York, Jr., seemed to meet the expectations of the Harlemites, who gathered in large crowds to give her a hearty welcome. This week, Parisian Belles.

LONDON.—The Jolly Girls, with Edmund Hayes in A Wise Guy as the feature, drew good patronage. This week, Williams' Ideas.

MUNSTAR HALL.—The World Beaters, including Dorack and Russell, Gene Folland, and others, scored heavily. This week, Golden Cuck.

MINNER'S BOWERY.—The Fry Foster company, a popular organization, drew and played good houses. This week, Empire Burlesque.

MINNER'S EIGHTH AVENUE.—Watson's Burlesque was the attraction and large audiences found entertainment that suited them. This week, Lady Birds.

HURDIS AND SHANON'S.—Rice and Burton's Big Gaiety company gave twelve amusing performances. This week, The Girls from Naggyland.

## A BIG ENTERPRISE.

C. M. Sherr, John P. Wagner, and Charles W. Hoyt, of Spokane, Wash., have incorporated the Circuit Amusement Company, with a capital of \$100,000, for the purpose of obtaining control of twenty-one vaudeville and moving picture houses in the Pacific Northwest. There will be three houses in Spokane, work on one in the business district beginning the latter part of this month. There will also be three houses in such cities as Portland and Seattle, two in Tacoma, Los Angeles, Oakland, San Francisco, Salt Lake City, Ogden, Helena, Butte, Missoula, Moscow, Lewiston, Walla Walla, North Yakima, Nelson and Victoria, B. C. The theatres will have seating capacities ranging from 600 to 1,000, according to the size of the city, and continuous performances will be given. In cities where houses cannot be leased for a term of years it is planned to erect structures and equip them.

## TIGER KILLED BY LEOPARD.

A tiger and a leopard met in a fight to the death in the arena of the Winter quarters of the Wallace Circus at Peru, Ind., on Feb. 2. The animals were being rehearsed by Trainer Garstang when the tiger, without warning, sprang at the leopard and tossed him in the air. The trainer tried to separate the animals, but they were both in no mood for interference, and Garstang had to run to save his life and watch the struggle from the outside of the cage. The tiger had the best of the battle for some time, but the leopard managed to get in some fine work with the claws of his hind legs while the tiger was standing over him, and in a few minutes the larger animal collapsed. The leopard was severely injured, but will probably recover. The tiger will be converted into a handsome rug.

## EVANS TO HEAD MINSTREL COMPANY.

George Evans, the monologist, who is one of the highest salaried entertainers in vaudeville, will be at the head of a big minstrel company next season to be sent on the road under the direction of Coburn and Harris. Mr. Evans has established himself thoroughly in every big city in the country, and the prospects for the success of the new organization are extremely bright, as Evans will not indicate the use of old material, and does more than a week old will be replaced.











# WILLIAMSON

## Stock Engagement

the Columbia Theatre. Mamie Fleming is seen in the title role.

At the Star Theatre this week, the Blue Ribbon Girls are making things lively. Arthur Dunne is an extra feature.

The Trocadero Burlesquers entertain this week at the Olympic Theatre. Guyer and Crisp are featured.

Bathbather's Boston Bells appear this week at the Galaxy Theatre. The olio includes the Yullian Family.

Miss New York, Jr., is revived at the Park Theatre. In the cast are: Abe Reynolds, Dave Vergunna, George Petty, the Masterbrooks, Davis and Davis, and Lee White. Joe Gans is the special feature.

### VAUDEVILLE

At the Orpheum this week Jennie Milward is the starlet. The Queen's Messenger, is at the head of a very popular bill. Others are Walter C. Kelly, George Evans, Military Octette, Clarice Vance, Jewell's Carrol, and Mrs. and Mr. Allison.

One of the best bills of the season is offered at Kennedy's Theatre this week. The headline feature is Ned Waghman's Side Show. Joe Dandy is an extra attraction, and his humorous sayings keep the audience in roars of laughter. Other good numbers are Martin Ledgewell and company, Marion Hurt and Nabel Deane, McIntyre and McAvoy, Newhouse and Carroll, Debutiere and Gillespie, and Cogges and Brancraft.

The Novelty this week has Elsie Schuyler and company, Crane Brothers, Cook and Gilston, the Elgosts, Mr. and Mrs. Powers, Lyons and Parke, Two Bells, and Jordan and Ely.

James A. Kieran and company appear as headliners at the Gotham this week. Others are Lavine-Carson, Fred, Harry and Walcott, Goldsmith and Huppe, Doc Yod, Arthur Elgby, Armstrong and Clark, and Andrietta.

## OBITUARY.

Richard F. Lindsey died at Jamaica Plain, Boston, Mass., Jan. 18, aged forty-three years. Mr. Lindsey was the original conductor with Richard Carlo's Tenderloin and The Blue Company. He was prominent as a musical director from Orest to Orest, much respected as a competent leader. He was a graduate of the New England Conservatory, Boston, in the year 1880, where his records show faithful study in piano and harmony. Mr. Lindsey was known as "Dick" Lindsey, and was the first conductor to occupy the chair at the opening of the Majestic Theatre, Boston.

Rev. Joel Sanders Davidson died at his residence in Seaside, Oregon, on Feb. 2. He was born at Appomattox, Va., on the farm his father owned. He surrendered. He enlisted in the Confederate Army in 1860, and after the war became a circus clown, appearing with Robinson and Lake's, the Bells Brothers, and other organizations. He was with the circus when he was converted to the Baptist faith by the noted cowboy preacher, Lea Harris, and immediately began to study for the ministry. For many years he was very active in church work, but failing health compelled his retirement about eight years ago.

Vernon Somers, who was a member of Edward Davis's company, and who was to appear with that company at Shea's Theatre in Buffalo this week, died suddenly in his apartments in the Genesee Hotel at Buffalo, N. Y., on Feb. 15, from heart failure. He was a native of New Haven, Conn., a member of the Green Room Club in New York city. He has a brother, J. K. Somers, in Brooklyn.

Gilford C. Reeve, theatrical manager, died on Feb. 14 at his home, No. 173 McDougall street, New York city, from an aneurism of the heart. He was fifty years old, and was treasurer of Milla's Garden and had been manager of several theatres in Manhattan and Brooklyn. He was a member of various Masonic and fraternal organizations. One can survive him.

Joseph Powell, comedian of the Waltham Troupe of Micryclina, died of lockjaw at St. Mary's Hospital, Minneapolis, on Feb. 9. His death resulted from a pistol used in the and received while discharging a pistol used in the specialty. He is survived by a grandmother and one sister, Mrs. T. F. Waltham. The funeral was held Feb. 12 under the auspices of the T. M. A.

John G. Hines, who composed scores of marches and was, at his home, thirty years, was buried last Friday from the Newark City Hospital, where he died on Feb. 12, of consumption. A band and 100 members of a musicians' union accompanied the body to the station, whence a train took it to his mother's home in Hackensack. He was forty-six years old.

Mrs. Fanny Blackner Strickland, mother of Helen, Mabel and Ethel Strickland, died at the age of seventy-nine years, at the family home in Hutton Harbor, Mich., on Feb. 12. Mrs. Strickland acted for many years with Dion Boucicault and Mattie Henson.

M. M. Bloom, a brother of Ed. Bloom, died in New York city on Feb. 13, of pleurisy. Last season he was manager of a theatre in Lowell, Mass., and has represented several of Julius Cahn's touring companies at various times. The body was taken to Cincinnati for burial.

Mrs. Sarah E. Brown, widow of Captain George W. Brown, late manager of the Union Opera House, New Philadelphia, Ohio, died on Feb. 5. Her son, A. A. Brown, is the present manager of the Opera House, and her son, George L. Brown, is with William G. Minge.

Joseph Slind, recently with Al. Leach in Happy Days, died in the New York Hospital, on Feb. 17, from the effects of a bullet wound, presumably self-inflicted. He was found unconscious in his room at the Hotel Marlborough that morning and taken to the hospital.

Harold Graham, who played the part of Patricia Drew in the Kerry Gow company, died in the Boston General Hospital, at Eugene, Ore., on Feb. 4, of cerebral-spinal meningitis. He was too sick to appear in his last when the company opened there on Feb. 3, and was taken to the hospital.

Ivan L. Davis, general Western agent director for Klav and Erlanger, died on Feb. 13, in Chicago from appendicitis. He was forty-two years old, and is survived by his widow, one son and two daughters.

Dr. William Huggeman, father of Mrs. Richard Huggeman, died at his home, in Troy, N. Y., on Feb. 12. He was eighty-one years old.

### CUES

Diaby Bell's tour in Shere Arons will close on Feb. 23.

Carolyn Mackey Bellair has been engaged for Eugene Moore in My Boy Jack.

A new ballet, "The Garden of Dreams" will be introduced into A Knight for a Day by Balile Fisher to-night.

The first performance of Lee Dittichatch's new farce, Buda, was given at Plainfield, N. J., last night, Feb. 17.

Edward A. Bagley, who plays the Burgomaster in The Red Mill, and Clara L. Keller were mar-











repairs and alterations on the Grand. He reports improved business all over the circuit.—Manager Harris, formerly of the Lake Park Theatre, this city, is reported to have secured the lease on the Auditorium, Newark, O. He will also have a chain of Summer parks this Summer in nearly towns.—Arthur E. Herket, of the American Stock co., is here visiting his parents.

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pretty face and a good voice. - *Kansas City Post*, Feb. 3.

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## PROFESSIONAL CARDS.

**Homer Miles**A Comedian Who's Worth While  
and His SalaryHOMER MILES was a big hit as Joe Dextery. - *Kansas City**Journal*, Feb. 3.HOMER MILES, as Joe Dextery was most popular. - *Kansas**City Post*, Feb. 3.

HOMER MILES has the part of Joe Dextery, the older

partner. The chances for successful acting were accepted in

a convincing manner by Mr. Miles. - *Kansas City Star*,

Feb. 3.

## PROFESSIONAL CARDS.

*Izetta Jewel*

on an instant's agony—in a word to run the whole gamut of human emotions and to do it as a natural woman would have done it, this indeed was a task to set before a girl who has had comparatively little experience—but whatever of doubt there remains in our minds as to Miss Jewel's real ability was dispelled at a flash—and we clapped our hands and cried "well done"—and crowned her undisputedly the star.

"Great things we may safely predict for her, for, with the dawn of her success, she comes no ambition-

blinding conceit, but only more spurred ambition, and for the future years we may, I think, predict for

her success."

## PROFESSIONAL CARDS.

## YE LIBERTY THEATRE.

Madame Butterfly in *Oakland Enquirer*.—"To por-  
tray the whimsical, perted care free star of the first act in  
"Zaza" was no impossible task perhaps—but to become in  
a breath the passionate, pulsing, loving woman, defying  
conventions for love and to run the scale of love, fear,  
hatred, jealousy and suspicion; to throw off self interest  
and to do it as a natural woman would have done it, this indeed was a task to set before a girl who has had comparatively little  
experience—but whatever of doubt there remains in our minds as to Miss Jewel's real ability was dispelled  
at a flash—and we clapped our hands and cried "well done"—and crowned her undisputedly the star.**WILLIAM NORTON**Harlem Opera House Stock  
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